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THE UNIVERSITY OF ALBERTA

AN EXPLORATORY STUDY OF CHILDREN'S REASONS FOR  
PAINTING PREFERENCES

BY



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A THESIS

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled An Exploratory Study of Children's Reasons for Painting Preferences, submitted by Joan M. Dutton.



## ABSTRACT

The major purpose of this study was to identify the kinds of reasons children give for painting preferences. The relationship of previous experience in discussing paintings, I.Q. level, grade level and sex to the kinds of reasons given were investigated. The relationship of those same variables to painting choice was also researched. Some non-verbal responses were also examined.

Ninety students from Grades One, Three and Six of the Edmonton Public School Board were subjects in the study which was conducted in April and May, 1970. The Dutton Classification of Reasons for Painting Preference was used to classify children's reasons for preferences. This instrument used five main categories: Category I (reasons related to intrinsic qualities), Category II (reasons related to antecedent conditions), Category III (reasons related to extrinsic standards), Category IV (reasons related to the viewer's feelings), and Category V (unclassified reasons).

Subjects were interviewed on tape concerning the reasons for their choice of one of fourteen painting reproductions of varied content and style. Non-verbal behaviors were observed during the interview. Later, information on tapes was transcribed to personal data sheets.

Data on the relationship of previous experiences in discussing paintings, I.Q. level, grade level and sex to the kinds of reasons given were analyzed by converting frequencies of responses from the Classification of Reasons to percentages, and then comparing percentages for each of the variable groupings. Quality of responses was also examined. A test of significance was used to indicate whether there was a significant relationship between painting choice and the same variable groupings.





It was found that the group with previous experience in discussing paintings concentrated on different sub-classifications of the five categories. The High I.Q. Group used reasons based on intrinsic qualities more than the Low I.Q. Group which based more reasons on personal feelings and extrinsic standards. Reasons differed more between Grades One and Six and Grades Three and Six than between Grades One and Three. Reasons given by girls and boys reflected their different sex roles. Sex and grade level seemed to be of minor significance in making painting preferences. Younger children were more spontaneous in making choices.

From these findings, the researcher concluded that children with previous experience in discussing paintings tend to base preferences on formal qualities. Older children seem to be more critically aware of these qualities. Children under 10 years of age tend to support their preferences more subjectively. Children's painting preferences seem to be based on their own interests. Non-verbal behaviors of young children appear to be an integral part of their total response to art works.

From these conclusions the researcher recommended that further research be done in the area of art criticism and non-verbal response modes.





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## CHAPTER I

### INTRODUCTION TO THE PROBLEM

Visual aesthetic experience is the unique contribution of the visual arts to the school curriculum. Recognition of this fact has led art educators to consider how the art program can provide an aesthetic education. In speaking about aesthetic education, Smith (1967) notes that it "has to do principally with perceiving, noticing or feeling the qualities and powers of works of art. (p.8)" He hypothesizes that the better a student is able to judge, describe, explain, interpret and evaluate features of art works, the more likely he will be able to develop the "disposition to see for himself. (p. 11)" These abilities of judging, describing, explaining, interpreting and evaluating are all processes which are encompassed in that aspect of aesthetics which involves art criticism.

Aesthetic behavior has been examined by the art educator, the aesthetician and the psychologist. Berlyne (1968, p.5) cites the behavior of the viewer in seeking out art works and reacting in the presence of art works, as one of the behaviors to be investigated by the psychologist. Burt (1967, p. 28), a psychologist, argues that the most effective way of getting youth to recognize and revere aesthetic values is by means of the aesthetic approach which embraces artistic appreciation and artistic creativity. The psychological importance of developing aesthetic sensitivity is pointed out by Tsugawa (1968). He stresses the importance of imagination in cultivating man's aesthetic nature. He maintains that man "cannot be whole, nor adequate, nor admirable without an adequate imagination,



and this takes, at a minimum, a fully sensitized response to his aesthetic nature. (p. 20)" Like Tsugawa, Smith (1968) contends that "aesthetic values and images play important roles in human thought and aspiration. (p. 12)

In recent years, then, aesthetic behavior has been scrutinized by the art educator, the aesthetician and the psychologist. In acknowledging aesthetic value, all of these roles have concerned themselves with the subjective and objective aspects of the aesthetic experience.

Chapman (1967) not only recognizes the need for the aesthetic response but relates it to the art curriculum. With reference to current theory in art education, she maintains that it is dependent upon the "identification of subject matter for the study of art and more precise specifications of the knowledge, skills, attitudes and understandings required for the student to make progress toward the goals of personal enjoyment of art and commitment to the aesthetic dimensions of everyday life. (pp. 20-21)" She outlines the content or subject matter for instruction in art, and this outline includes two items which apply specifically to art criticism. They are:

- (1) the variety of points of view that one can use as criteria for determining the merit, worth, or significance of art--personal preference, technical control, formal organization, expressiveness, functionality, educational values; and
- (2) the requirements for logical justifications of judgments about art--identifying the points of view which will serve as criteria for judgment, describing features of the work and interpreting their





relevance to the criteria, and drawing conclusions about the relative status of the work in relation to the criteria for judgment. (p. 21) In summary, then, Chapman not only specifies the need for a variety of viewpoints for judgments but stresses the logical justification for such judgments.

In the United States, the National Art Education Association has issued a publication which represents their official position on the development of quality art programs in elementary and secondary schools. (The investigator is assuming that an American policy statement in art education is relevant to Canadian art curriculum.) In bridging the gap between art and the school art program, this publication emphasizes four aspects of art which all come within the realm of aesthetics and art criticism. These are: (1) knowing and understanding about art objects, (2) seeing visual relationships, (3) feeling visual relationships, and (4) evaluating art products. They maintain that a "meaningful school art program" will include experiences in all these areas. Indeed, these basic areas are also given emphasis in the Elementary Art Curriculum Guide of Alberta.

The Elementary Art Curriculum Guide of the Department of Education in Alberta states that, "The child must be helped to develop perception and discrimination of art forms at his own level through looking and seeing, through understanding and developing feelings about what is seen. (p. 39)" This is in itself a goal of aesthetic education. The guide further states some of the aesthetic needs of children. These are all within the realm of aesthetic education, but four of them, in particular, deal with that aspect of



aesthetic education which is known as art criticism. They are stated as art needs of the child and are expressed as follows:

- (1) experiences in examining with hand and eye many different paintings, drawings, sculpture or crafts;
- (2) opportunities to talk about what the child sees and what others see in these works;
- (3) opportunities to talk about the different ways artists express themselves; and
- (4) experiences in evaluating and discussing the child's own art and that of his classmates.

It is quite evident, then, that the most recent curriculum guide in elementary art in the province of Alberta advocates the inclusion of art criticism.

Although there has been much research done in the area of children's aesthetic preferences (Lark-Horovitz, Luca and Lewis 1967, ch. 7, mention many of the major ones); most of this has been aimed at identifying the subject matter of their preferences, (e.g. people, seascapes and so forth), rather than at the reasons given for such preferences. Rueschoff and Swartz (1969) confirm this in summarizing the findings of the last fifty years on children's preferences in art. In view of this, the writer contends that an exploratory-descriptive study on children's reasons for preferences in paintings will provide some information which can account for why children respond as they do. Such a study would be related to visual aesthetic experiences which are at the core of the art curriculum. If it can be assumed that the cultivation of man's aesthetic nature



is an educational necessity, then a study on the reasons given by children in making evaluative judgments on paintings can be viewed as one step toward recognizing this need.

In summary, the problem for study arises out of an awareness that, in art education, there has been a lack of sufficient research in the area of art criticism in aesthetic education and a need to undertake further work in what has largely been an uncharted area. Another major factor contributing to the formation of the problem is the lack of research in art with young children and the absence of instruments to aid in such research. The advantages of such a study would be two-fold. First, it would point out features of student performance in giving reasons for their preferences in paintings, and second, on the basis of the findings, recommendations could be made for enlarging children's aesthetic judgments in the school art education program.

#### Statement of the Problem

The purpose of this exploratory-descriptive study is to identify the kinds of reasons children offer for their choices in painting reproductions. The basic question to be answered by the study is as follows: What kinds of reasons are employed by children in supporting their preferences for paintings?

The more specific questions to be answered by the study are as follows:

(1) Is there a relationship between previous experiences in aesthetics and the kinds of reasons stated in support of children's preferences for paintings?





- (2) Is there a relationship between the reasons given in support of preferences for reproductions of paintings and I.Q. level?
- (3) Is there a relationship between the reasons given in support of preferences for reproductions of paintings and different grade levels?
- (4) Is there a relationship between sex and the reasons in support of preferences for reproductions of paintings?
- (5) Are previous experiences in discussing paintings related to the choice of painting reproduction?
- (6) Is there a relationship between choice of painting reproduction and I.Q. level?
- (7) Is there a relationship between choice of painting reproduction and grade and/or age level?
- (8) Is there a relationship between choice of painting reproduction and sex?
- (9) What kinds of non-verbal responses are displayed by children in giving reasons for preferences in reproductions of paintings?

### Definition of Terms

For the purpose of this study, the investigator would like the following terms understood:

Aesthetics. Aesthetics is a branch of philosophy that is devoted to examining and explaining theories on the nature and function of art and the bases for art criticism.

Aesthetic experience. An aesthetic experience is the experience a person has if he pays attention to something for the purpose of grasping the meanings or values that reside in its visual appearance,



its sound, its tactile quality, its taste, or in all its sensuous dimensions. (Lansing 1969, p. 29)

Art criticism. Art criticism aims at understanding and appreciating works of art through the processes of describing, analyzing, interpreting, and evaluating them. (Feldman, 1967)

Art work. An art work is a product created with the primary intention of serving as the focus of aesthetic experience. (Lansing 1969, p. 29)

Preferences. Preferences are choices made by students in which alternatives are eliminated by choosing the painting reproduction preferred above all others.

Reasons. Reasons are statements given by children to support their choice of painting reproduction. Such reasons may be descriptive, analytic, interpretive, or judgmental. They may be related to intrinsic qualities of the painting, to extrinsic standards, to antecedent conditions of the work, or to the personal feelings of the child.

### Theoretical Framework for this Study

The theoretical framework for this study will be based on the criterion used to classify the kinds of reasons children give in support of preferences for painting reproductions. The basic categories for this criterion were founded on different aspects which are attended to by an observer viewing an art work. These categories are also parts of various aesthetic theories on art criticism. They have been classified as: reasons that relate to intrinsic qualities of the work (observable qualities relating to art elements, design principles, total visual effect or technique); reasons that relate back to the



feelings of the viewer; reasons that relate to antecedent conditions of the work (historical considerations); and reasons that relate to extrinsic standards (those outside the work but indicative of the viewer's frame of reference in judging artistic merit.) The observable qualities of the work are based largely on art elements and principles from Feldman.(1967, ch. 8,9) The historical considerations and the category of personal reasons are based to a large extent on Beardsley's theory of genetic and affective reasons (1958, pp. 318-322). The affective category was enlarged on the basis of affective categories in the Groome study (1969), and further refined by Pilot Studies I and II. Many of the classifications in the extrinsic standard category were obtained from Sibley (1959, pp. 421-50). All of these kinds of reasons have been included on the assumption that children's reasons may direct attention to any of the factors mentioned within the classes of reasons, and they are valid classifications if they account for the total spectrum of children's responses.

A second basis for the criterion rests with the empirical theory of criticism by Pepper (1945, p. 18) who seeks only those judgments of criticism based on facts. He states that aesthetic criticism rests on evidence that is historical, or that which rests on the nature of cultural objects, physical objects or the nature of mind. Included in the nature of mind are those things such as emotion, memory, perception and imagination from which aesthetic experience is derived. All four factors have been accounted for in the categories of reasons.

Different perceptual response modes as formulated by Bullough (1921, pp. 76-99) have also been represented in all categories of





reasons although the reasons have not been categorized on that basis. These modes are classified by Bullough as associative, objective, physiological and character modes. The associative mode is the response which is concerned with the literal meaning of the painting. Objective responses relate to impersonal qualities of the work such as color. The physiological mode concentrates on the mood and feelings of the viewer. Character responses are those which show empathy toward the work. Since they have been confirmed and validated as descriptions of response patterns (Clements and Smith, 1968) it is worth noting that the distinctive approaches of attending to an art work are inclusive in the categories of reasons. Although Bullough's modes of response were mutually exclusive, later research suggests that these were more appropriately labelled as dispositions toward responding. In this study too, although the perceptive modes are inherent in the categories of reasons, none are mutually exclusive.

Non-verbal responses will be observed, since Sibley (1959, p. 338) points out that even professional art critics use non-verbal responses.

It is important to note, too, that younger children often respond to works of art kinesthetically as pointed out by Franch (1956, p. 206). Berlyne (1968, p. 13) also points out that in regarding aesthetic behavior, there is a great need to supplement verbal responses with measures of non-verbal behavior.

#### Basic Assumptions Maintained by the Investigator

The following assumptions will be maintained by the investigator:

- (1) It will be assumed that children are capable of aesthetic experiences.



(2) It will also be assumed that art criticism is relevant to art education.

(3) The investigator believes that original paintings provide a richer viewing experience for children than reproductions of such paintings.

(4) Language and observable non-verbal behavior are good indicators of children's cognitive and perceptual mode in viewing art works.

### Limitations of the Study

The results of the study will apply only to the grades and school system from which the population will be drawn. Because of limitations imposed by cost and availability, reproductions of paintings will be used in the study.

### Summary

It has already been acknowledged that visual aesthetic experience is the unique contribution of the visual arts to the school curriculum. Considerations are being made by the art educator as to how the art program can offer an aesthetic education. A study such as this, gives recognition to the visual aesthetic experience and more specifically to the critical domain of the visual aesthetic experience. It is hoped that some of the capacities of students for aesthetic experiences will be revealed by this study. Since the examination of children's reasons for their preferences in paintings has been largely unexplored, the study will be significant in adding to research in the art criticism domain of art education. Also, the results of this study will be significant in planning curricula in the area of art criticism.



## CHAPTER II

### REVIEW OF RELATED LITERATURE AND RESEARCH

This chapter presents a review of research and literature most relevant to the study. The chapter is divided into three major categories: first, aesthetics and art criticism in the visual arts; second, art appreciation, child reactions to paintings and philosophy in art education; and third, the oral language development of children.

#### Aesthetics and Criticism in the Visual Arts

It is necessary to this study to review some literature on aesthetics and criticism since the subjects of the study respond to painting reproductions, make judgments and in giving reasons for their preferences are using critical processes at one level or another. The aestheticians which are briefly reviewed in the following section were chosen because their work was of major assistance to the investigator in designing of The Dutton Category of Reasons for Painting Preference and have been mentioned in the theoretical framework for the study in Chapter I.

Weitz acknowledges the significance of aesthetic theory in saying that it forms the foundation for appreciation and criticism (1956, pp. 27-35). Aesthetic theory deals with the nature and function of art works according to Weitz. The one constant among diverse aesthetic theories is that all concentrate on ways of attending to art works. Art criticism is an integral part of the process of attending to an art work. Art criticism can be defined as the explication and appraisal of art works. (Broudy, 1964, p. 37). Feldman (1967) enlarges on this definition





by mentioning that appreciation and understanding are achieved through the processes of describing, analyzing, interpreting and evaluating art works. The researcher finds the Broudy and Feldman definitions of art criticism as the most appropriate for this study since it is possible that any of the four processes may be employed by children in making aesthetic judgments. One of the basic assumptions of this study is that art criticism is relevant to art education. Ice (1969, pp.13-16) elaborates on this assumption. In explaining what relevance art criticism has for art education he consults four major issues. First, he maintains that by making students and teachers more knowledgeable about the process of the critical performance, their aesthetic sensibilities are thus sharpened. Second, criticism helps to break down prejudices and subjective confusions. Third, he notes that the different kinds of criticism (Formalism, Expressivism, Instrumentalism) can be educative in their own way by focusing on different aspects of art works. Finally, since criticism is a creative activity, Ice points out that it will bind students and teachers together in a "cooperative educational effort." (p. 16)

Kuhns (1960) can be quoted as saying that, "The critic is free to set the boundaries of relevance for the system he is to explicate." (p. 23) Various major types of art criticism (such as Formalism, Expressivism and Instrumentalism as explicated by Ice, 1969.) can be identified, and each type focuses on different aspects of art works (e.g. Feldman 1967; Pepper, 1945.) Pepper (1945 pp. 18-19) advocates an empirical philosophy of art criticism.



It is his belief that all available evidence should be brought to bear on the problems of art criticism. By means of his empirical theory he arrives at four types of criteria of judgment. These judgments rest on facts which are based on evidence which is either historical, cultural, physical, or mental.

Basically art criticism functions as a means of communication. Isenberg (1949, p. 151) states that criticism must bring about communication at a sensory level. He believes this can be done by means of a critical process which states a verdict, which is in turn grounded by a reason based on a general statement or norm. Ice (1969, pp. 13-16) discusses two main functions of art criticism: the interpretive and the evaluative. The interpretive function clarifies and explains a work of art. The evaluative function involves the discovery of reasons to support value judgments. Ice reiterates Feldman in explicating the sensuous, intellectual, performative and creative dimensions of the critical art.

Art criticism is seen as functioning by means of phases or levels. Feldman (1967, Ch. 15) approaches the critical performance by means of four logical processes or four stages. These are description, formal analysis, interpretation and evaluation or judgment. According to Feldman, understanding is the chief goal of art criticism.

Gotshalk (1966), like Feldman, delineates phases of criticism which he calls the genetic, immanent, and judgmental phases. The genetic phases studies factors which have shaped a work of art, the immanent deals with formal features. Both genetic and immanent are necessary, but subordinate and auxiliary to the judgmental phase



which he calls "the essence of the process (p. 345). "However, Feldman (1967, pp. 477-478) stresses interpretation as the most important of the critical process. By interpretation, Feldman means the process through which the meanings of the work are expressed. Gotshalk (1966, p. 345) in emphasizing the judgmental phase, means the application of a set of relevant standards to a work that is known genetically and immanently.

Beardsley (1967, pp. 17-20) conceives of three main kinds of critical reasons and discusses their relevance to either philosophical or psychological aesthetics. These three are: genetic, affective and objective reasons. According to this theory, an art critic may base his value judgment on any of these three reasons. Genetic reasons deal with antecedent conditions of the work, affective with psychological conditions of the work on the viewer, and objective reasons with attributes of clarity, unity and intensity.

Methods used by art critics vary according to theories of aesthetics. The phases just described (Feldman, Gotshalk, Beardsley) are in a sense all methods of approaching art criticism. Sibley describes some of the methods used by critics in support of judgments. Most of these methods are based on pointing out aesthetic qualities or features of the work and then discussing them. Some of these are: mentioning or pointing out non-aesthetic features; mentioning qualities the critic wants people to notice; linking remarks about aesthetic and non-aesthetic features; using similes and metaphors; using contrasts, comparisons and reminiscences; repetition for emphasis; and non-verbal behavior. (1959, pp. 336-338).



Since this study focuses on the critical process level which Feldman refers to as evaluative or judgmental, it is pertinent to refer to some of the discussion in literature on aesthetic judgments. Sircello (1968, pp. 3-12) argues that an aesthetic judgment is a cross between objective and subjective knowledge. It is his contention that all aesthetic judgments must be grounded by first person reports of a particular kind. He also contends that failure to provide support does not negate an aesthetic judgment. This is because liking or disliking something is a fact that cannot be challenged. Ecker (1967, p. 5) calls this kind of aesthetic judgment a psychological report. According to Sircello there are four ways in which aesthetic judgments differ from factual statements. These are: (1) each person is the sole authority on his own preferences, (2) each person has the authority to determine his likes and dislikes, (3) no objective conditions exist which can lead a person to an incorrect belief about what he likes, and (4) a person does not deduce that he likes something if he doesn't also know in a more immediate way that he has that liking (pp. 11-12). It is in this way that Sircello contends that an aesthetic judgment is a cross between objective and subjective knowledge.

The writer's own personal bias tends towards a relativist position in art criticism. Standards of relativist criticism are based on empirical criteria as in Pepper's theory (1945, pp. 18-19). Furthermore it should be pointed out that the theoretical framework for this study rests partly on Pepper's theory of empiricism, (an eclectic view). However, absolutist, subjectivist and relativist





criticism should be mentioned here for the sake of the reader. Essentially, the subjectivist believes that some appreciations cannot be better than others and that superior artistic judgments cannot be cultivated. Absolutism requires absolute standards, and relativism requires only critical standards which do not have universality but are based on empirical criteria (Heyl, 1946, pp.54-61).

Aldrich (1963, p. 99) mentions two kinds of value judgments within the realm of aesthetic responses. He points out that a lower-order judgment consists of normative descriptions (these are judgments based on one's own perceptions e.g. unified, balanced, expressive et cetera.) that make demands on personal perception and are used to back up higher-order judgments which are stated in performative terms, as for example, worse, good, better. The inextricable blending of subjective and objective elements is evident in his assessment of aesthetic judgments.

Tsugawa (1967, pp. 75-76) distinguishes between critical and non-critical contexts in supporting aesthetic judgments. Like Pepper, he stresses the empirical and plausible evidence. He uses the term "evidential considerations" to mean those assertions which must support critical contexts.

Ecker (1967, pp. 5-8) distinguishes between psychological reports and value judgments. He notes that the psychological report is true by virtue of its correspondence with psychological and physiological states. The value judgment is true by virtue of arguments and supporting evidence. Both types of judgment, however are aesthetic responses that are differentiated by their linguistic aspects.



### Summary: Aesthetics and Criticism in the Visual Arts

In summary, criticism in art is dependent on aesthetic theory. It is assumed that art criticism is relevant to art education for several reasons. Not the least of these is that in responding to art works, all children are capable of making a judgment whether it be based on supporting evidence or the physiological or psychological state of the viewer, as pointed out by Ecker (1967, pp. 5-8). Art criticism has been viewed in a variety of ways but it is generally agreed that it is a means of communicating understanding about art works.

The phases of criticism vary with the critic. On the whole, differences tend to be linguistic. Feldman's processes of description, analysis, interpretation and evaluation appear in the writings of most aestheticians and critics; however, the emphases are often placed on different aspects of the critical process. A variety of viewpoints in aesthetics and art criticism have been identified to show that the grounds for criticism and more specifically for aesthetic judgments are not fixed and neither will it be so, in this study. The instrument devised for this study for categorizing reasons children give for aesthetic preferences recognized that aesthetic judgments are made on a wide spectrum of reasons, both supportable and unsupportable, sophisticated and naive.

### Art Appreciation: Philosophy in Art Education and Child Reactions

It is relevant to this study to review some of the literature



about educational philosophy with regard to aesthetics and about child reactions to paintings. The literature on educational philosophy in aesthetics is necessary since it points out the variety of response patterns exhibited by children in viewing art works and some of those factors affecting such responses, i.e. personality factors. The literature about children's reactions to paintings has also been contradictory and therefore the investigator has presented some major findings on these reactions. This information provides a basis for comparison in analyzing the results in this study.

In the realm of psychological aesthetics and art education, the literature on aesthetic responses has been abundant. Lansing (1969, p. 511) points out that children are capable of recognizing and responding to a part of the aesthetic if given opportunities and correct influences. He outlines the kinds of activities which the child would be capable of responding to on an aesthetic level of experience. A few of these topics in the primary grades, according to Lansing, are: comparing paintings for similarities and differences; recognizing variety in paintings and sculpture; and awareness of the beautiful and ugly in the environment (p. 470).

Clements and Smith (1968, pp. 109-116) reconsidered four perceptive types which were first presented by Bullough, a psychological aesthetician. These perceptive types characterize four different ways in which individuals respond to art. They are the associative, objective, physiological and character types. The associative type of responses were reminiscences and associations





based on the art object. The objective response involved the acceptance or rejection of the new or novel art work. Physiological responses were those which were subjectively based. This type of response was determined by the feelings of the viewer while observing an art work. Finally the character were those which give evidence of empathy and brought strong emotional and organic responses to the aesthetic object.

Child and Schwartz (1967) have done studies to try to understand the personalities of those people who are sensitive to aesthetic values. They contend that not everyone has the personal characteristics (e.g. a lively, questioning mind that seeks out challenging or complex experience) that may lead to aesthetic sensitivity and suggest that for those that do, "art education that includes appreciation would seem to be particularly important or useful." (p. 35) Independent exploration is cited as the most valuable approach in appreciation.

Smith (1967) has stressed the importance of perceiving, or feeling the qualities of art works as the principal goal of an aesthetic education. He proposes "a massive requirement in aesthetic education in the curriculum of general studies, with emphasis on concrete operations in the early years and stress on reflective beholding in the secondary grades." (p. 11)

Arnstine (1966) emphasizes the importance of aiming at children's interests. With regard to appreciation, he maintains that "works of art can forward the aims of aesthetic education only in so far as they facilitate the appearance of aesthetic



quality in the experience of students" (. 18). It is necessary then, according to Arnstine to utilize only those art works which are personally significant to school children.

Like Smith, Crittenden (1968) recognizes art criticism as an integral part of the art appreciation program. He maintains that "part of education in the aesthetic domain is learning how to discriminate and judge works of art" (p. 37).

#### Summary: Philosophy in Art Education

In summary, educational philosophy in the realm of art appreciation seems to point out that children are capable of aesthetic responses. However, a variety of response patterns can be identified by those perceiving art works. Those who are aesthetically sensitive seem to have certain personal characteristics. It has also been pointed out that concrete operations must receive emphasis in the early years to lay a foundation for aesthetic criticism in later years. In order that art works be personally significant to children, they must be expressive of children's interests. Finally, it has been recognized that art criticism is an important part of education in the aesthetic domain.

#### Child Reactions to Paintings

It has been pointed out in Chapter I that many studies have been done on the subject matter of children's preferences in art, but little has been done with regard to why children respond as they do. Bencetic's study in 1959 contributed information on the



preferences of elementary children as to subject matter and the effects of sex, socio-economic status, and grade level on these preferences. Some of his most significant findings were:

- (1) There was high agreement in the relative preferences of boys and girls. Landscapes, animals and portraits of children were most popular among all children.
- (2) Children from three communities differing in socio-economic status had similar likes and dislikes for a certain group of pictures.
- (3) As children become older they become more discriminating. They also prefer more realistic pictures.
- (4) Abstract paintings were preferred by groups in which creative thinking was emphasized in all classroom learning.

French (1952) did a study to determine whether children's preferences in painting paralleled their own art products in terms of complexity of pictorial pattern. His findings seemed to indicate that children select pictures on a logical and consistent basis. Their selections seemed to be guided by the kind of pictorial pattern they have understood and explored in their own art work. The researcher included different types of pictorial patterns in selecting the painting reproductions. As mentioned in the French article, six and seven year old children use even, clear-cut lines to define objects; represent objects as flat; and apply color without shading or variation. Brown's Bareback Riders and Davis' Seme are examples of this kind of pictorial organization, used in the study. French notes that the general characteristics of children's art by eleven years of age include sketchy, broken outlines, blended or impressionistic



color, overlapping of forms and brief handling of line to define objects. A few of the painting reproductions representing these organizational qualities are El Greco's View of Toledo and Fishing Boats by Van Gogh.

In 1956 French conducted a study on children's preferences for abstract designs. The analysis of responses is especially pertinent here. He discovered that there were six patterns of responses. These responses referred to structure of design; statements of approval or disapproval; awareness of the planned variables; recognition of influences that might change their preference patterns; correlation of comment and choice; and kinesthetic, non-verbal reactions by children from kindergarten to second grade.

In 1962, Valentine wrote a book which is, in a sense, an anthology of significant studies selected from twentieth-century literature, on reactions of people of all ages to art works. Some of the studies which analyzed responses in one way or another are worthy of mention here. In 1912, Rudolph Schulze photographed the facial expressions of children reacting to art works and found that their expressions correlated with the general mood of each picture (p. 115). In his own experiments, Valentine has found that children aged six to ten refer almost entirely to the content of pictures and tend to merely enumerate objects. Color, form, composition and artistic skill are frequently mentioned by older children. From his own experiments he categorized judgements into four types (pp. 120-121). He called these the subjective, objective, associative,





and expression types of responses and was no doubt confirming Bullough's perceptive types of the same name (1921, p. 76).

Valentine cites another study done in 1938 by Dewar in which responses were categorized. Dewar found that with girls between the ages of eleven and sixteen, the reasons given for preferences by the youngest girls were personal associations and familiarity, and that clarity, realism and specific aesthetic merits became more popular reasons with the older children. She also noted that the oldest, most intelligent, and/or most artistic children focused on specific aesthetic merits such as formal art elements. (p. 150)

Lark-Horovitz, Luca and Lewis (1967) have referred to a great many major studies in developing some generalizations on children's attitudes and approaches to art. They have noted that content is a primary basis for preference in paintings and that children's preferences for art works indicate their main interests at their levels of maturity. Some other findings which they document are that, generally, children have a negative attitude about still lifes and abstract paintings. Furthermore, young children prefer simple compositions where objects are represented with clarity and at all age levels children are little interested in technique or portraits of older people except for a small minority who tend to be artistically talented themselves. After content, color is the next popular reason for painting preference. It has also been noted that emotion plays a major role in the aesthetic experience of children. The authors have also pointed out that although some children do not respond aesthetically to



art works they do so to other visual stimuli often present in their environment such as a dew drop or an agate marble. They feel that every person has the potential for appreciation, and say that "appreciation of art is deepened by individual activity in art and by exposure to works of art." (p. 160). With regard to children's responses to art works they note that from ages six to eight, children tend toward description and after this period gradually move away from the descriptive to a broader base for their critical evaluations.

Cogent to the topic of critical evaluations as part of the aesthetic response is the study conducted by Ilkiw (1968). More specifically, he studied the effects of concepts of art criticism using three different instructional methods to expose grade seven students to modern paintings. He concluded that it is possible to alter positively the ways in which those students perceive and discuss qualities and aspects of modern paintings using concepts of art criticism, and that there were significant differences in the critical process levels of description, formal analysis, and evaluation. Significant differences in mean gains on pre and post-test scores for the category of interpretation was not found. There were also significant differences between the mean scores of boys and girls, but none between mean scores of students classified as high or low I.Q. Ilkiw corroborated the findings of Wilson (1966, pp. 33-42). That is, that perceptual modes in viewing paintings can be altered by programing language and structuring experiences. Wilson used The Wilson Aspective Perception Test and slides of 34



well known twentieth-century paintings with Grade Five and Six students to measure the alteration in perceptual mode. The slides were used to elicit language responses which were then analyzed through the use of 28 categories of a taxonomy (Wilson Aspective perception Test). One of the implications which he drew from his study was that "if the goal of broadening students' perception of art works is to be effectively and expeditiously achieved, then methods, other than those relating to the art studio, need to be developed" (p. 41).

#### Summary: Child Reactions to Paintings

In summary it should be reiterated that there has been a lack of research on why children respond as they do to certain paintings. Some of the findings which are most in agreement seem to be:

- (1) After eight years of age, children tend to be less descriptive, more evaluative in their responses to art works.
- (2) Artistic preferences are based on that which is familiar to children, on their own interests, and artistic expressions. These preferences are largely determined by subject matter.
- (3) Children prefer portraits of children to those of adults, and particularly their own sex.
- (4) Young children often respond non-verbally and prefer clarity and simplicity in paintings. They also prefer traditional to modern painting.
- (5) Color preferences change with age from bright color without gradation to more subdued colors.





(6) A number of experiments have indicated that it is possible to improve ways in which students perceive and discuss paintings. Most of these have been mentioned by Rueschoff and Swartz (1967, p. 75) in summarizing research findings done in the last fifty years on children's art preferences.

Finally, it should be pointed out that there have been a great number of inconsistencies in the findings of studies on children's attitudes and preferences and as a result, the researcher must be wary of drawing conclusions and developing generalizations as if they applied universally to all children. As Lark-Horovitz, Luca and Lewis (1967, p. 157) have expressed it, a child's response to art is a complex process and a simple analysis of an individual's appreciation of art is probably impossible.

#### Oral Language Development of Children

Since the subjects of this study were responding orally to painting reproductions of their own choosing, it was necessary to review some of the literature on children's oral language development. In analyzing and interpreting data language may appear which are characteristic of the growth patterns of the subjects. If so, the investigator must know whether the findings are consistent with the research that already exists in the oral language developments of children.

Watson (1965, p. 193) states that, "Hand in hand with language development goes the development of understanding. If handicapped in sensory development, the infant is handicapped in language and understanding." This statement has broad implications for art



education since art works are based on sensory information, and language skills are needed to communicate such information.

Literature points out that the pre-school years are the years of greatest change in language development. Language is an aid in concept formation and is in itself a product of learning. (Watson, pp. 180-181). It can be a communication with self (ego-centric speech) or with others (socialized speech) as recognized by Piaget (1926). There is a high correlation between language and intelligence, although it should be recognized that one does not cause the other. Vygotsky (1962, p. 41) recognizes thought and speech as two developments which have separate ontogenetic origins, although they sometimes parallel each other and even converge at times. Language development is influenced by social stimulation. Psychologists recognize individual, group and sex differences in language development.

It is generally agreed by developmental psychologists that oral language becomes effective at the age of two. Watson (p. 181) refers to language at this stage as expressive language since it is at this point that the child can make himself understood. Social development and language development are closely related. In the pre-school years, the common needs of children give rise to approximately half of the word concepts used and learned, and the percentage is still high in the elementary years (Harris, 1946, p. 367). Successes or failures in pre-school experiences have repercussions in the elementary school. Ability or inability to talk often originates from these early experiences.



In connection with language development and relevant to the study is the following discussion of vocabulary and qualitative language.

### Children's Vocabulary

Even though pre-schoolers' cognitive ability and development is correlated with vocabulary scores, it should be recognized that "language achievements should not be confused with general cognitive developments" (Kohlberg, 1968, p. 1044). There has been a great discrepancy in the findings of studies which have aimed at ascertaining childrens' vocabulary levels, because researchers have not agreed on an accepted model of word meaning. Some have accepted using the word in context, while others have concentrated on all meanings of a word, or have required subjects to use the word in a sentence, et cetera. However, besides the fact that language vocabulary increases with age, certain patterns of development are apparent. Between the ages of six and eight, vocabulary tends to be increased principally by adjectives, adverbs and increased word meanings. Sometime between ages eleven and thirteen, the child is able to analyze situations verbally (Heffernan, 1960, p. 248). There has been much research to indicate that the quality of a child's early language environment is the most important external factor affecting his rate of language development (Petty and Starkey, 1966, p. 388). The importance of new first-hand experience cannot be overrated in stimulating rapid vocabulary growth.



### Qualitative Language

Russell and Saadeh (1926, p. 170) point out that an important fact to note about vocabulary is that the number of words a child recognizes may be superficial when compared with the quality of his associations with different words. Qualitative language is concerned with development in the range and quality of words, e.g. the word apple could be identified as a fruit (by class membership) or as something that is eaten (by function). This illustrates a difference in quality of word meanings. Qualitative language, is then an important consideration when analyzing vocabulary responses.

Feiffel and Lorge (1950, p. 17) found that characteristic differences do exist in the thinking of younger children when compared with older children similar in background. Their qualitative responses differed significantly. Younger children employed use and description, illustration and demonstration, inferior explanation and repetition type responses whereas older children tended to use the synonym and the explanation type of response. Also the younger children tended to perceive words as concrete ideas and emphasized their isolated aspects whereas abstract or class features of word meanings were used by older children.

### Summary: Oral Language Development

In summary it should be emphasized that the social situation is extremely important in developing language. Language helps concept formation and is highly correlated with intelligence. Besides focusing on the quantitative aspects of vocabulary, the





qualitative aspects deserve some major emphasis. Findings of significant differences in qualitative language responses of children with age differences and similar backgrounds point to some growth pattern in language development and make the researcher aware of age differences in cognitive thinking. Sensory development is closely connected with language development. Therefore, language development is very important in nurturing and communicating art concepts based on sensory phenomena.



## CHAPTER III

### DESIGN AND PROCEDURES OF THE STUDY

This chapter explains more fully the design of the study, procedures followed in administering the study, and scoring and analyzing the findings. The basis for the selection of visual materials is examined and pilot studies are also discussed.

#### Setting of the Study

The study was conducted in three elementary schools with students from twenty-four classrooms and three grade levels in the city of Edmonton, Alberta, Canada, in Edmonton Public School District No. 7, during April and May 1970.

#### Sample Employed in the Study

The total sample of ninety students contained students of both sexes from Grades One, Three and Six. There were 46 boys and 44 girls in the study. The Grade One students ranged in age from 6 years, 4 months to 7 years, 4 months; Grade Three students from 8 years, 5 months to 9 years, 8 months; and Grade Six students from 11 years to 13 years, 3 months. Sixty-one students had very limited or no experience in discussing paintings and 29 students had experience in discussing paintings. Forty-six of the students had I.Q.'s above 105 and were categorized as the high I.Q. group and 44 of the students had I.Q.'s below 104 and were categorized as the low I.Q. group. Information on the child's art experiences was obtained from talks with their art teachers, and also from discussions with each subject in the study. A model of the design of the study appears as Figure 1 on the following page.



FIGURE 1

MODEL OF THE DESIGN OF THE STUDY		
VARIABLES	NO.	DATA
Group with experience in discussing paintings	29	Reasons (5 categories)
Group with no experience in discussing paintings	61	
Grade One 6.4-7	50	
Grade Three 8.5-9.8	20	
Grade Six 11-13.3	20	
High I. Q. (above 105)	46	Preferences (14 choices of painting reproductions)
Low I. Q. (below 104)	44	
Males	46	
Females	44	



### Procedure Used in Administering the Study

The following procedure was used in administering the study.

First, each subject was told that the researcher was interested in finding out what kinds of paintings children like and their reasons used to support such preferences. The researcher then drew the child into some conversation about school art and their own art background. During this conversation some of the information was noted on the child's personal data sheet (e.g. whether they had ever visited the art gallery). The subject was then told that he or she would be able to view fourteen different painting reproductions. These reproductions were mounted in two rows on a folding art board. It was emphasized that all of the paintings were only copies of famous works. It was explained to each subject that he or she would be given as much time as personally required to choose the reproduction they liked the best. After the painting reproduction was chosen by the child, he or she was asked to give the reasons in support of their choice. Again it was emphasized that the child need not hurry but could take as much time as they needed to explain their reasons. (Once the choice had been made, the tape recorder was used to record the explanation). A Rexina Cassette Tape Recorder, Model CT-700 was used. An inquiry approach was taken on the part of the researcher so that each subject would explain as fully as possible. In cases of vague, obscure responses, the researcher asked questions in order that responses be clarified. See Appendix A for a typical statement of the interview process. The average interview was between five and seven minutes in length. The personal data sheet appears as Appendix B and was used to record information on art background during the interview and again later when information on the





tapes was being transcribed.

### Rationale for the Selection of Visual Materials

The painting reproductions were chosen on a three point basis. First, the reproductions chosen were judged to be analagous in some way with the art expression of children within the age range of those in the study. Second, a wide variety of subject matters were chosen so that age differences and differences in interests would be accounted for. Third, a variety of styles in paintings were represented, many of them analagous to children's art expression, i.e. Storm in the Jungle by Henri Rousseau is an example of the style known as Primitivism. Such a style is often used by children, although less sophisticated. The styles of painting represented were as follows: Primitivism, Expressionism (abstract and representative), Post-Impressionism, Fauvism, Naturalism, Mannerism and Renaissance. The painting reproductions were approximately 8" x 11" in size and numbers 1, 2, 3, 4, 5, 6, 7 and 13 were part of a series prepared especially for children by My Weekly Reader Art Galleries. This is a series designed to promote greater appreciation of art works and is available to teachers in the United States and Canada. The other reproductions were selected by the investigator, on the basis of the three point criteria aforementioned. (See Appendix C for the listing of these reproductions.) All of the reproductions were in the color of the originals. The selection of visual materials resulted from considerations gleaned from literature and research (as reviewed in Chapter II).



### Design of the Instrument

The Dutton Classification of Reasons for Painting Preferences was an instrument designed by the investigator to show the kinds of reasons employed by children in supporting their preferences for painting. The criteria used to establish the classification were varied. Basically, the categories refer to different aspects which are attended to by an observer in viewing a painting. Categorization was done according to formal or intrinsic qualities, historical considerations, extrinsic standards held by the viewer, and affective responses. The origins of these categories have been mentioned in the rationale for the study and are given in more detail in describing the instrument. The investigator attempted to classify reasons according to their apparent origin. An additional category of unclassified reasons was included in the event that some responses would be anticipated which could not be classified within the existing framework of categories. Pilot Study One done at the Grade Three and Six level with written responses was helpful in establishing the instrument, as responses not anticipated by the investigator appeared in the study. Pilot Study Two which followed was also an aid in refining various segments of the instrument. It was conducted during the month of March with six children selected from elementary school subjects used in the art education course, Education Curriculum and Instruction 309 at the University of Alberta, and was also helpful in refining the criteria since those students had all had some experience in discussing paintings.



Fourteen painting reproductions in color were used. Appendix C lists the paintings. Selection was based primarily on artistic expression that is analagous with children's art expression, i.e. one painting shows geometric shapes similar to a child's early symbols. Additional considerations in selecting paintings were that they represent a variety of subject matters which appeal to elementary children and that a variety of styles of painting be represented, most of them not unlike the styles that elementary children might develop in their own painting, albeit at a less sophisticated level. See Appendix D for a more detailed account of styles and subject matters.

The Dutton Classification of Reasons appears in Appendix B. Its purpose was to serve as a checklist, so that student responses could be transcribed from tapes to the checklist by means of the frequency of checks or points in the appropriate sub-classifications. Quality of responses also had significance but no scoring system was used. The researcher determined the quality of the responses. For example, in Category I (intrinsic reasons), the recognition of design principles are regarded as better quality responses than if the subject was only able to recognize the art elements, since design principles involve relationships between the elements.

#### Description of the Instrument

The instrument consists of five categories which are listed in Figure (2) on the following page. The investigator intended that these categories be mutually exclusive. These are: Category I: reasons that relate to intrinsic qualities in the painting; Category



THE FIVE CATEGORIES OF REASONS

CATEGORIES	KINDS OF REASONS
Category I	Reasons that relate to intrinsic qualities in the painting.
Category II	Reasons that relate to antecedent conditions of the work.
Category III	Reasons that relate to extrinsic standards.
Category IV	Reasons that relate to the feelings of the viewer.
Category V	Unclassified reasons.





II: reasons that relate to antecedent conditions of the work; Category III: reasons that relate to extrinsic standards; Category IV: reasons that relate to the feelings of the viewer; and Category V: unclassified reasons.

Category I covers all the reasons that relate to observable qualities of the painting reproduction. Within this category are art elements of line, color, shape, texture and value. The principles of design: contrast, proportion, rhythm, balance and unity have also been included. These were derived from Feldman (1967, Ch. 8,9). Aside from these features are some other observable qualities that relate to the creation of the work. These are material or medium, style and technique or craftsmanship. Finally, there is the subclassification called the "total effect", which accounts for statements based on observable qualities which can act as a summary remark, such as: "It looks like a storm is brewing."

In Category II there are three main classifications. The first of these relates to the intention of the art work or the artist's intention. In the work of Kuhns (1960, pp. 374-377), he distinguishes between these two kinds of intention. Secondly, is the subclassification which accounts for mention of the artist's name or any other facts about the artist. Last in Category II, is the section which deals with contextual considerations. This classification is closely related to intention but is more specific and is divided into considerations which may be aesthetic, moral or social-environmental. It was felt that these distinctions would be necessary since art history deals with all three.



In Category III, the reasons are those which relate to extrinsic standards held by the viewer. Many of these were obtained from Sibley (1959, pp. 421-50). These are standards of beauty, et cetera, which exist apart from any visual quality in the work. Such reasons are references to the originality of the work, or the application of aesthetic words to describe the work. Comments of approval without being able to express why the observer approves are also accepted because this is evidence that the viewer has some standard extrinsic to the work itself which dictates his preference. Comparisons with other works is another subclassification, and is included because such a comparison would naturally draw from art works other than the one chosen.

In Category IV there are basically three subclassifications. Expressions of preference may be based on subject matter (content) or on artistic style. The second subclassification consists of all those responses which can be identified as associations. These associations can be related to actual physical feeling or to emotional feeling. The two are in the researcher's view inextricable, but for the purpose of the study were separated to see whether children described their reactions from a physical standpoint or an emotional one.) Reminiscences are also classified as associations and projection of self was also included. The main difference between these two is temporal, that is, reminiscences are recalling past events in connection with the present viewing experience of the child, while a "projection of self" comment is one in which the child relates his immediate feelings about the painting by wishing that



he was a part of it. The last subclassification is related to value. Under this heading there could be expressions of approval, or wishful comments made by the observer in which he expresses either the desire to own the art work or the desire to equal the artistry of the painter.

Some of the subclassifications in Category IV were derived from the Groome Study (1969) and others from the writer's own findings from Pilot Studies One and Two.

Category V consists of unclassified reasons. Since the study is an exploratory one, it has been anticipated that there may be reasons given which are not included in Categories I to IV. For a more explicit account of the kinds of reasons, see the thesauras which is included as Appendix E.

### Pilot Studies

In the month of February, 1970, Pilot Study One was conducted using two classes of students, one Grade Three, the other Grade Four. In this pilot study, the students were shown three painting reproductions. The first of these was a portrait, the second a landscape and the third an abstract painting. The children were asked to decide their order of preference for the three reproductions and were asked to indicate their preferences in sequence complete with their reasons for liking or disliking the paintings. The responses were written down by the children with no assistance given in spelling, grammar, et cetera. The researcher learned from this study that many children had difficulty expressing their feelings because of concern for spelling and limitations of time. It also seemed that the non-verbal behaviors were an important part of some children's responses in



viewing the art works and yet these would have to be ignored in accepting only written responses. However, the pilot project was especially valuable in pointing out the kinds of reasons children give for supporting preferences, especially those that relate to the children's emotions. Some examples were: "It makes you have a warm feeling, like in a house by the chimney," (a response to the abstract painting). Another was: "It makes you feel like you would like to go out in the woods," (in response to the landscape). From this pilot study, the researcher was able to refine Category IV of the instrument.

In Pilot Study Two, two children were chosen randomly from each of three grades: One, Three and Six from the subjects used in the art laboratory of Education Curriculum and Instruction 309. Three were boys and three were girls. These children were interviewed separately. Each was asked to choose from fifteen painting reproductions the one he or she liked best and then to state the reasons for their choice. The children's responses were then taped by the investigator and some non-verbal behaviors were observed at that time. Besides helping to refine the criteria for the instrument, this study gave the researcher an opportunity to use the audio-visual materials which would be used in the final study and to practise the approach to be taken by the investigator with the children, e.g. wording the request, making the child feel at ease, et cetera.





### Scoring Procedure for Interviews

A personal data sheet was used for each subject in the study. A code was used to identify the subject according to his grade, sex and his sequence in the study. This was especially helpful in transcribing information from tapes to data sheets, since subjects were identified in the same way on tape. The data sheets were used to score the quantity of responses in each category. Responses were reduced to as small a unit as possible. The following is an example of a Grade One subject's response to the painting Fishing Boats by Van Gogh: "Because I like boats. It looks nice. When you have a ride in a boat it's nice." In the response just given, three ideas were mentioned, thus three categories or subclassifications. "Because I like boats," was a direct answer to the question: Why do you like that painting best? This response was scored in Category IV (reasons that relate to the feelings of the viewer) and is an expression of preference based on subject matter. "It looks nice," is a comment based on some extrinsic standard which the child holds, that is, he has a notion of what "niceness" is. This remark was scored in Category III under use of general aesthetic words. "When you have a ride in boats, it's nice," is another response based on personal feelings (Category IV) and is a reminiscence, since such a remark is based on a previous boatriiding experience. It is understood that although the subject used the word "you", the first person pronoun "I" was intended. A simple check mark was used to record responses under each category or subclassification.

In scoring responses in Category V (unclassified reasons),



the responses were written down as given (these included any that did not appear to belong in any other categories.)

The data sheet also included a space for the pupil's choice of painting, a small check list for non-verbal observable behaviors and an experience inventory. The non-verbal checklist included four classifications. First of all, the manner of choice was recorded. The manner of choice could be either spontaneous or deliberate. If the student glanced quickly over the selections and made his choice within the first sixty seconds, the choice was recorded as "spontaneous." If more time was taken, the choice was scored as "deliberate."

If there was active body movement during the discussion this was also noted, but not described. It was also noted if subjects resorted to pointing for explanation or as an aid to explanation. Lastly, a space was left for comments, so that any unusual or outstanding non-verbal actions not already accounted for, could be recorded. In the experience inventory, it was recorded whether or not the child had taken art lessons, had visited the art gallery and under "child participation" whether the child seemed highly interested or involved in art activities. Finally, it was recorded whether or not the child had had any previous experience in discussing art works. Information for the experience inventory was obtained during a preliminary discussion with the subject and some prior discussion with the teacher. A simple yes or no was used to record information in the inventory.



### Procedure for Analysis of Data

Data were analyzed in two ways. The investigator used The Dutton Classification for Painting Preference to ascertain the kinds of reasons given for painting preferences. (Questions 1 through 4.) The frequencies of responses were then totalled and the raw scores were converted to percentages in each of the main categories with respect to the variables (art experience, I.Q., grade and/or age, and sex.) A chart was drawn up to show the frequency of responses and percentages for each variable. Then comparisons were made between groups of subjects with relation to the same factor. Quality of responses was also significant, since some subclassifications, such as those dealing with design principles required more understanding than simple recognition of art elements.

The Z Test was used to analyze the data concerned with choice of painting (Questions 5 through 8.) This is a test of significance which is used to show the significance of the difference between two independent proportions (Ferguson, 1966, pp. 176-178). The subjects were grouped according to previous art experience, grade, sex and I.Q. For each grouping the numbers of subjects varied and were never of equal proportion. This test showed levels of significance according to the factors aforementioned with relation to choice of painting. The acceptable level of significance employed in the study was 1.96 at the .05 level and 2.58 at the .01 level.



## CHAPTER IV

### ANALYSIS OF DATA, FINDINGS, DISCUSSION AND CONCLUSIONS

An analysis involving the frequency of responses was used to answer the questions which asked which variables related to the kinds of reasons for painting preferences. Data concerned with choice of painting reproduction was subjected to the Z Test of Significance (Ferguson, 1966, pp. 176-178).

Chapter IV restates each question of the study, reports the findings, and discusses and draws conclusions on each question. Question 9 is answered by some informal observations of the researcher.

Some additional observations regarding painting choice are also made. Figure 2 in Chapter III lists the five categories in the Dutton Classification of Painting Preference and states the meaning for each category. A master score sheet (the personal data sheet), is given as Appendix B.

#### Question One

Is there a relationship between previous experiences in aesthetics and the kinds of reasons stated in support of children's preferences for paintings?

#### Findings for Question One

There were 61 children with little or no previous experience in discussing paintings and 29 children with such experience as determined by conversations with the children and their art teachers. In analyzing data to answer this question, responses in each main category (from I to V) were tallied for the two groups. By tallying





TABLE 1

## COMPARISON OF EXPERIENCED AND NON-EXPERIENCED GROUPS IN FIVE CATEGORIES

Experienced Group N=61			Non-experienced Group N=29		
Category	No. of Responses	% of Responses	Category	No. of Responses	% of Responses
IV	119	44.42	IV	70	39.80
I	87	32.53	I	69	39.21
V	32	11.90	V	23	13.02
III	28	10.41	III	10	5.69
II	2	.71	II	4	2.28
TOTALS	268	99.97	TOTALS	176	100.00



the frequency of responses in each category, it was found that both groups followed the same sequence of categories in their responses. Table 1 illustrates the frequency of responses for experienced and non-experienced groups in order of preference. Category IV (reasons that relate to the feelings of the viewer) was the most popular category. Category I (reasons that relate to intrinsic qualities) was the next most popular choice. Then Categories V (unclassified reasons,) Category III (reasons that relate to extrinsic standards) and Category II (reasons that relate to antecedent conditions) followed, in that order. Although the sequence of categories was the same for these two groups, it was found that the group with little or no experience used an average of 2.09 categories per person and responded with an average of 4.37 responses per person. The experienced group used an average of 2.44 categories and responded with an average of 6.06 responses.

Since the sequence of categories used by both groups was the same, a closer look was afforded Categories IV and I, the two most popular choices for both groups. A slightly higher percentage of total responses in the non-experienced group appeared in Category IV. This group responded 44.42% of the time, and the experienced group responded 39.80% of their total responses in Category IV. Although preference based on subject matter was the most popular reason given in Category IV, the group with no experience responded in that classification 73.10% of the time while the experienced group responded 65.71% of the time as indicated in Table 2. The second highest frequency of responses occurred for both groups in the sub-classification based on emotional associations. However, the experienced group used this



TABLE 2

## COMPARISON OF EXPERIENCED AND NON-EXPERIENCED GROUPS IN CATEGORY IV

Experienced Group N=29			Non-experienced Group N=61		
Sub-classification	No. of Responses	% of Responses	Sub-classification	No. of Responses	% of Responses
Preference based on subject matter	46	65.71	Preference based on subject matter	87	73.10
Emotional Associations	11	15.71	Emotional Associations	9	7.56
Reminiscences	6	8.57	Preference based on style	8	6.72
Approval	6	8.57	Approval	5	4.20
Preference based on style	1	1.42	Reminiscences	4	3.36
			Physical Associations	3	2.52
			Projection of self	2	1.68
			Desire to equal artistry	1	.84
Totals	70	99.98	Totals	119	99.98



category 15.71% of the time while the non-experienced group used it on 7.56% of their total responses in Category IV. The experienced group responded in the sub-classification of "reminiscences" and "approval" in 8.57% of their total responses in Category IV and only 1.42% in "preference based on style." The non-experienced group however, responded within a larger range of sub-classifications in Category IV.

Responses in Category I (reasons that relate to intrinsic qualities) noted in Table 3 were more nearly equal in the experienced and non-experienced groups. In this category 32.53% of the total responses occurred with the non-experienced group, while 39.51% of the experienced groups' responses occurred there. The investigator examined the frequency of responses in each group to discover whether the same sub-classifications were popularized by the two groups. "Color" was the most popular sub-classification with 30.43% of the total responses of the experienced group and 47.12% of the total responses of the non-experienced group appearing in that classification. "Total effect" type responses accounted for 24.63% of all the responses in Category I of the experienced group and only 13.80% of the responses of the non-experienced group. Although color tended to be the most popular art element in terms of response, it was found that 50.69% of all responses in Category I made by the experienced group were with reference to the art elements. However, 64.30% of the responses by the non-experienced group related to art elements. It is also worth noting that the non-experienced group mentioned "technique or craftsmanship" more often, with 13.80% of their responses attributed to that





TABLE 3

## COMPARISON OF EXPERIENCED AND NON-EXPERIENCED GROUPS IN CATEGORY I

Experienced Group N=29			Non-experienced Group N=61		
Sub-classification	No. of Responses	% of Responses	Sub-classification	No. of Responses	% of Responses
Color	21	30.43	Color	41	47.12
Total effect	17	24.63	Technique	12	13.80
Contrast	7	10.14	Total effect	11	12.63
Technique	6	8.69	Shape	10	11.44
Texture	5	7.24	Contrast	4	4.13
Value	5	7.24	Texture	2	2.30
Shape	3	4.34	Value	2	2.30
Unity	2	2.89	Rhythm	2	2.30
Proportion	2	2.89	Line	1	1.14
Line	1	1.44	Proportion	1	1.14
			Balance	1	1.14
Totals	69	99.93	Totals	87	99.80



sub-classification as compared to only 8.69% of the responses of the experienced group.

Category V (unclassified reasons) was the third most popular category according to both groups. In order that the unclassified responses be analyzed, the researcher recorded these responses verbatim on the personal data sheets. When these had been examined, it was found that there were three broad classifications within this category. The first of these was "description." Many subjects tended to describe the painting piece-meal by naming different objects pictured there. This descriptive process was categorized here if the remarks were made after the subject had answered the initial question posed by the investigator: "Why do you like that painting best?" and should not be confused with details that were mentioned immediately following the question which was thusly categorized in the sub-classification "preference based on subject matter."

The second type of unclassified response was termed "imaginative." In this type, the subject merely used the painting as a stimulus or take-off point to an imaginative story of their own creation. These subjects, were in a sense, explaining the existence of the painting by means of their own imaginings. Both experienced and non-experienced groups tended towards the "descriptive" and "imaginative" type responses.

A third type, however, was classified by the researcher as "irrelevant" discussion, and was used only by the non-experienced group. One example of this type of response was a rather factual discussion on the care of horses, which was stimulated by Brown's



Bareback Riders. Although this kind of discussion was probably not irrelevant to the child, the investigator deemed it irrelevant to the questions being investigated by the study.

Category III (reasons that relate to antecedent conditions) was the fourth most popular category with both groups, but the non-experienced group responded more frequently in the category with 10.46% of their total responses. The experienced group only responded 5.69% of the time in Category III. Only two subjects used the sub-classification "approval without being able to express why" and both were from the non-experienced group. Both these students came from the Low I.Q. Group as well. Responses in this category occurred most frequently in "use of general aesthetic words" and these words were almost solely limited to "beautiful," "pretty," and "nice," with "nice" being used most frequently.

Category II (reasons that relate to antecedent conditions) had the least response of all categories. The non-experienced group responded less than 1% of the time in Category II and the experienced group only 2.3%.

#### Discussion of findings for Question One

In analyzing Question One of the study, it was found that the same categories of reasons were used in the same sequence by the group with previous experience in discussing paintings and by the group without this experience. The experienced group gave a greater number of responses per person than the non-experienced group (an average of 6.06 responses as compared to 4.37 responses, based on all categories) which may mean that as a result of their previous experience, the experienced group is able to converse in greater length than those



without benefit of this experience. It should also be noted that the two students who were unable to express any reasons for their choice had no prior experience, and this is possibly one of the major reasons for their inability to discuss. Personality factors may be another. The most popular sub-classification for both groups was "preference based on subject matter" (Category IV). Research in this area has suggested that subject is the primary factor in painting preferences (Lark-Horovitz et al, 1967, p. 151). It was also found that "emotional associations" were twice as frequent in the experienced group. The researcher can only surmise that the experienced group has had more opportunity to relate their feelings and moods to visual works than the non-experienced group and also to verbalize the emotions which are evoked by the paintings. The group without experience in discussing paintings, did, however, rely more heavily on Category IV (reasons that relate to the feelings of the viewer) than the group with previous experience in discussing paintings, which may be an indication that those without experience in discussing paintings tend toward more subjectivity of response. Feldman (1967, p. 451) mentions that art criticism at its best is an inductive process involving a gathering of facts and presentation of evidence before an artistic judgment is made, so that "excessive subjectivity" is avoided.

In analyzing the data for both groups in Category I, it was found that the sub-classification "color" occurred with much greater frequency in the non-experienced group. Lark-Horovitz et al (p. 153) mention that designs narrow reactions to form and color. The Davis abstract Seme was chosen seven times by the non-experienced group and





only once by the experienced. This accounted for 13% of the non-experienced groups' responses in the "color" sub-classification and for more references made to "shape" by this group. No other abstract was chosen by either group. In fact, the basic art elements were mentioned more frequently in this group than the design principles. The non-experienced group mentioned the art elements 64.28% of all responses in Category I and the experienced group only 50.69%. Apart from the reason already given, this may be, because it is easier to isolate single aspects like the art elements than it is to recognize the relationships which make up the principles of design. The experienced group referred to principles of design 15.92% of all responses in the category and non-experienced group only 8.70%. It should also be noted that proportion, balance, rhythm and unity accounted for less than 3% of both groups' responses in Category I. It could be, that these are the least studied aspects in formal discussions on paintings or that these are the aspects of which many art students are least aware. Most of these are commonly referred to as principles of design used by mature artists to organize the elements of art: line, color, etcetera. The "total effect" sub-classification was used approximately 10% more by the experienced group. This shows a greater tendency on the part of experienced students to summarize or evaluate the kind of effect that is created by the painting in its entirety. The researcher would attribute this to the advantages enjoyed by those students who had previous opportunities to verbalize about paintings. Groome (1969) categorized similar responses as high in the receiving and responding section of his Taxonomy of the Affective Domain. He



administered an art appreciation response scale and evaluated it by means of his own taxonomy which was classified as affective or cognitive.

An analysis of Category V (unclassified reasons) revealed that responses tended to be "descriptive," "imaginative" or "irrelevant." It was found however, that those responses termed "irrelevant" occurred only in the non-experienced group. All of these responses were factual accounts: one on the care of horses motivated by the Brown painting; one on boat-building motivated by the Van Gogh painting; and one, a religious sermon motivated by the Raphael painting. The "irrelevant" responses were distinguished from the "imaginative" ones, in that they tended to be factual and to lead completely away from the painting which inspired the discussion, while the "imaginative" responses were based on the painting and did not stray from that image, nor were they factual. Some examples of "imaginative" responses were: "It looks like the tiger's trying to find the man and eat him up." and "It sort of tells a story of a little girl playing outside with her dog....." Twice as many students in the non-experienced group resorted to descriptions and "imaginative" responses were more frequent in the experienced group. Perhaps this is because simple descriptions or describing or naming objects in the painting is an easier task than discussing them. (In the Wilson Study (1966) the Wilson Aspective Perception Test was used in analyzing response modes and perceiving qualities in his taxonomy.) Those students who responded with "irrelevant" remarks had no previous experience discussing paintings and it seems had difficulty concentrating on the painting itself,



so used it only as a basis for discussing other topics of which they were more knowledgeable.

In Category III the non-experienced group responded with 10.46% of their total responses, the experienced group only 5.69%. The "use of general aesthetic words" was the most popular sub-classification. However, these words were limited to "nice," "pretty," "beautiful" and "good;" with "nice" the most popular. The more frequent use of these terms by the non-experienced group is not surprising since blanket terms or cliches like "nice" or "pretty" are often used when a viewer is unable to express what "niceness" is, or to make more subtle distinctions.

Category II (reasons that relate to antecedent conditions of the work,) was the least used of all categories. This is understandable since most students in Grades One through Six lack historical or factual information about paintings, nor do they tend to conjecture on the antecedent conditions of an art work. Art curricula in the elementary school have generally tended to ignore the historical aspects of art appreciation.

### Conclusions for Question One

In conclusion, both the experienced and non-experienced groups used Categories IV, I, V, III and II respectively with the greater frequency of responses occurring in IV and the least frequency of responses occurring in II. Although both groups responded in categories in the same sequence according to frequency of responses, there were differences in the use of sub-classifications within the categories. Not only were these differences quantitative but they were qualitative. That is, some sub-classifications indicated a better quality of response than others, i.e. the ability to see relationships



between art elements (design principles) is more advanced than isolating the elements (as determined by the investigator), since one involved only recognition while the other involves synthesis. The experienced group seemed to be aware of more of these relationships than the non-experienced.

### Question Two

Is there a relationship between the reasons given in support of preferences for reproductions of paintings and I.Q. level?

### Findings for Question Two

Table 4 compares responses in all categories according to I.Q. group. The subjects in the study were divided into two I.Q. groups. In this study, the High I.Q. Group is that group of 46 students whose I.Q. scores ranged between 105 and 152, and the Low I.Q. Group is that group of 44 students whose I.Q. scores ranged between 72 and 104. The I.Q. scores used were those available in the students cumulative record. These two groups tended toward some difference in the major categories. The Low I.Q. Group responded 47.50% of the time in Category IV and the High I.Q. Group responded 41.32% of the time in Category I. The remainder of the responses in the Low I.Q. Group fell in Categories I, III, V and II respectively with the greatest frequency of responses in Category I as mentioned. The Low I.Q. Group responded with an average of 4.5 responses per person and the High I.Q. Group with 5.2 responses per person. An average of 2.2 categories per person were used by both groups.

### Discussion of Findings for Question Two

The Low I.Q. Group responded more frequently in Category IV (reasons that relate to the feelings of the viewer). They were,





TABLE 4  
COMPARISON OF LOW I.Q. GROUP AND HIGH I.Q. GROUP IN FIVE CATEGORIES

Low I.Q. Group N=44			High I.Q. Group N=46		
Category	No. of Responses	% of Responses	Category	No. of Responses	% of Responses
IV	95	47.50	I	100	41.32
I	56	28.00	IV	93	38.40
III	24	12.00	V	31	12.85
V	24	12.00	III	14	5.70
II	1	.50	II	4	1.60
Totals	200	100.00	Totals	242	99.97



in effect, relying more on reasons that were more subjective than the High I.Q. Group which relied more on objective reasons (Category I, reasons that relate to intrinsic qualities). There seemed a tendency then, for the Low I.Q. Group to base their reasons on their own emotions, physical feelings and associations. The High I.Q. Group, responded most often in Category I with 41.32% of all responses, but responded in Category IV almost as often with 38.40% of their responses. Although they responded with a greater majority of objective responses, this was not overwhelmingly so, as subjective responses were almost equal in number. The Low I.Q. Group responded 28% of the time in Category I. This indicates that not even one third of their responses were based on objective qualities that were observable in the painting. They responded in each of Categories III (reasons that relate to extrinsic standards) and V (unclassified reasons) 12% of the time. Category II (reasons that relate to antecedent conditions) accounted for only .50% of their total responses. The High I.Q. Group responded similarly in Category V with 12.85% of their responses. Since the quantity of responses in this category was almost the same, a closer look was afforded the quality of responses in this category. Responses in this category have been labelled "descriptive," "imaginative" and "irrelevant," as already mentioned. It was found that there was little difference between I.Q. groups according to these groupings. Ten students in each group used description. Two in the High I.Q. Group and one in the Low I.Q. Group responded imaginatively. Two responses were "irrelevant" in the High I.Q. Group and three in the Low I.Q. Group.



Category III was used only 5.70% of the time in the High I.Q. Group as compared with 12% in the Low I.Q. Group. Besides this quantitative difference, there was also a qualitative difference. For instance, 1% of the responses by the Low I.Q. Group were in the sub-classification "unable to express why," while none of the 12% of the High I.Q. Group's total responses were under this heading. The difference is minor but significant. This may be because children in the lower I.Q. ranges are less verbally fluent and often have more difficulty expressing themselves. Watson (1965, p. 336) notes that language development is a cognitive function dependent on learning processes and that there is a high correlation between language and intelligence. Harris (1946, p. 368) notes that inability or unwillingness to talk originates in the individual child's success or failures in pre-school experience. It has also been mentioned that experience in discussing paintings was also a factor in this kind of response. Finally, Category II (antecedent conditions) was used 1.60% of the time by the High I.Q. Group. Although this figure is not a great deal larger than the .50% of the Low I.Q. Group, the researcher suggests that most material on the historical backgrounds of art works is written at a higher level than that which would probably be available and understandable to students in the Low I.Q. Group. The researcher has found a lack of art history books for children at any level in the elementary school.

### Conclusions on Question Two

In concluding the findings on Question Two, it could be said that those students in the Low I.Q. Group tended to give reasons that



were based initially on their own emotions, feelings and extrinsic standards, whereas the High I.Q. Group gave reasons that were based on intrinsic qualities of the painting, more than 40% of the time.

### Question Three

Is there a relationship between the reasons given in support of preferences for reproductions of paintings and different grade levels?

### Findings for Question Three

The age spans for each grade level in the study were as follows: 6.4 to 7.4 years (Grade One); 8.5 to 9.8 years (Grade Three); and 11.0 to 13.3 years (Grade Six). There were 50 Grade One students and 20 each in Grades Three and Six. Table 5 illustrates the frequency of responses according to grade.

The Grade One group responded with an average of 4.2 responses and used an average of 2.1 categories per person. The Grade Three group responded with an average of 3.8 responses and used an average of 1.8 categories. In Grade Six, an average of 7.7 responses per person occurred, while an average of 2.8 categories were used.

In Grade One and Grade Three the same categories were ordered from most frequent of responses to least (IV, I, V, III, II) except that Category II was not used by Grade Three. However, the percentage of responses varied in different categories. In Grade One, Category IV (reasons that relate to feelings) was used 47.88% of the time and in Grade Three, 60.62% and in Grade Six 26.45%.

In Grade One, Category I (intrinsic reasons) was used 30.04%





TABLE 5

## COMPARISON OF CATEGORIES IN GRADES ONE, THREE AND SIX

Grade One N=50				Grade Three N=20				Grade Six N=20			
Category	No. of Responses	% of Responses	Category	No. of Responses	% of Responses	Category	No. of Responses	% of Responses	Category	No. of Responses	% of Responses
IV	102	47.88	IV	46	60.52	I	76	49.13			
I	64	30.04	I	17	22.36	IV	41	26.45			
V	26	12.20	V	9	11.84	V	20	12.90			
III	20	9.38	III	4	5.26	III	14	9.03			
II	1	.46	II	0	0	II	4	2.58			
Totals	213	99.96	Totals	76	99.98	Totals	155	100.09			



of the time, while in Grade Three 22.36% and Grade Six 49.13%.

Category V (unclassified reasons) was used almost equally by all three grades with 12.20% of the total responses in that category in Grade One; 11.84% in Grade Three; and 12.90% in Grade Six.

A larger percentage of responses in Category III (extrinsic reasons) were used by Grade One (9.38%) and Grade Six (9.03%) than Grade Three (5.26%).

### Discussion of findings for Question Three

In analyzing Question Three of the study, the age/grade factor appeared to relate to the kinds of reasons given for painting preferences. The greatest differences between grades appeared at the Grade Six level. However, although the same sequence of categories was favoured by Grade One and Three, Grade Three responded more than 10% in Category IV than Grade One. Grade One responded 8% more in Category I. This may be because of the large percentage of remarks made on color by Grade One students. It can only be speculated however, why Grade III students responded more in Category IV (reasons related to feelings). It may be that they have greater facility in referring to past experiences and explaining emotional and physical reactions than Grade One students. Lowenfeld (1965, p. 260) notes that a more egocentric attitude is typical of children between the ages of 9 and 11. Most of the Grade Three children in this study were 9 or over.

Category II (antecedent conditions) was used more in Grade Six (2.58%) and less than 1% in the other grades. The percentages are low, because, as hypothesized earlier, the historical aspects of art appreciation are largely ignored in the elementary school. Also it



would be expected that Grade Six students could use the category more, since they would be more likely to absorb such information in their reading plus there would be very little information available in art history at Grade One and Three levels. Upper elementary children also have a more mature concept of time which is useful in historical understandings.

Although Category IV was most popular in Grades One and Three, Category I had a greater frequency of responses in Grade Six. It is possible that by Grade Six, students take a more objective approach to phenomena in their environment, than was previously the case. A parallel to this is found in children's developmental stages outlined by Lowenfeld (1964). He notes that a child's color relationship and design relationship is related to his emotional reactions between the ages of 9 and 11 (pp. 192-194). Then during the period from age 11 to 13, a more conscious approach is used with regard to color and design (p. 246). Older children can also perceive more abstract relationships whereas younger children concentrate on the concrete, as documented by Feifel and Lorge (1950, p. 17). This was borne out by the occurrence of more responses in the sub-classifications dealing with design principles by Grade Six students.

It should also be noted that Grade Six students were more voluble in their responses in all categories. They responded with an average of 7.7 responses each, as compared with 4.2 in Grade One and 3.8 in Grade Three. This may be because older children have greater vocabularies than younger children and at the Grade Six level are beginning to analyze situations verbally (Heffernan, 1950, pp. 247-248).



### Conclusions on Question Three

In analyzing the relationship between age or grade and reasons given for painting preferences, many differences appeared. There was greater dissimilarity between Grade Six and the other two grades than between Grade One and Three. Grade Six subjects responded more frequently in Category I and Grade One and Three in Category IV. This was interpreted as a trend toward more objectivity by older students.

### Question Four

Is there a relationship between sex and the reasons given in support of preferences for reproductions of paintings?

### Findings on Question Four

Table 6 shows the frequency of responses in each category according to sex. There were 46 boys and 44 girls in the study. It was found that both males and females favored Categories IV (reasons related to feelings), I (intrinsic reasons), V (unclassified reasons) and III (extrinsic reasons), in that order. However, Category II (reasons that related to antecedent conditions) was used by the male group 2.10% of the time and not at all by the female group. Males relied more frequently on Category IV with 46.42% of their responses, and females 38.63%. Male and female responses in this category were partly determined by choice of painting and reflected different interests. This was most apparent in the choosing of pictures with boats as part of the subject matter (Derains's Boats in the Harbor and Van Gogh's Fishing Boats). Girls chose paintings with boats only 9% of the time while boys chose them 24%. The boys gave reasons indicating "preference based on subject matter" and "associations."





Females tended to respond more frequently in Category I with 37.62% of their responses as compared with 33.50% male responses. The female group also responded more frequently in Category V with 14.44% as compared to 10.06% in the male group. In Category III, 7.91% of the male responses and 9.48% of the female responses were recorded.

The average number of responses and the average number of categories were nearly equal in both groups. Males responded with an average of 5.1 responses and 2.2 categories, while females responded with an average of 4.5 responses with an average of 2.1 categories per person. These averages were based on the total responses for all categories.

#### Discussion of Findings on Question Four

The order of preference was the same for female and male groups, with Categories IV, I, V and III following respectively in order of popularity, except for Category II which was used the least by boys and not at all by the girls. There seems to be little evidence to show that sex related to the kinds of major responses recorded in this study. However, the responses in the various sub-classifications reflected different interests of boys and girls as mentioned in the findings.

#### Conclusions on Question Four

Although the frequency of responses was the same for males and females in sequence of categories, the greatest quantitative difference occurred in Category IV (reasons that relate to feelings). Males



TABLE 6  
COMPARISON OF MALES AND FEMALES IN FIVE CATEGORIES

Category	<u>Males</u>		Category	<u>Females</u>	
	No. of Responses	% of Responses		No. of Responses	% of Responses
IV	111	46.42	IV	78	38.63
I	80	33.50	I	76	37.62
V	24	10.06	V	29	14.44
III	19	7.91	III	19	9.48
II	5	2.10			
Totals	239	99.99	Totals	202	99.97



responded in Category IV 7.79% more frequently than the females. According to the information acquired by the study, sex does not seem to have been a factor affecting the kinds of reasons given when using the main categories in the Dutton Classification of Reasons.

### Question Five

Are previous experiences in discussing paintings related to the choice of painting reproductions?

### Findings on Question Five

Table 7 lists the fourteen painting choices and indicates the frequencies for the choices and the number of subjects in each variable grouping for Questions Five through Eight of the study. Question Five was analyzed by means of the Z Test of Significance (of the difference between two independent proportions) to determine whether there was a significant relationship between previous experience in discussing paintings and the choice of a painting reproduction. No significant differences (at the .01 level or the .05 level) were found between those two variables.

Although not statistically significant, there was a difference worthy of mention. This difference occurred with regard to the Davis abstract, Seme (which was the only abstract chosen by either group). Those without previous experience chose the painting 11% of all their choices and the group with experience only 3% of their total choices.

### Discussion of Findings on Question Five

Although no significant differences were statistically evident between



previous experience in discussing paintings and choice of painting reproduction, it was pointed out that there was an evident difference between groups on the choice of the abstract Seme by Davis. The painting was chosen much more frequently by the non-experienced group. The fact that the majority of students that chose the painting were Grade One can be explained by their color preferences at that age level (which are consistent with the abstract). Rueschoff and Swartz, (1969, p. 75) confirm that children's color preferences change from elementary to subdued colors as they grow older. However, this does not explain why most of these choices were made by children without previous experience in discussing paintings. It is plausible though, that since children tend to like the art they know, that the non-experienced children who chose the Davis had been exposed to abstract art. (Three of the children had visited the art gallery at least once with their families). Although children tend to prefer traditional painting (Rueschoff and Swartz, p. 75). abstract painting is becoming a more frequent occurrence in public buildings and homes, which indicates a wider acceptance by the public than ever before.

#### Conclusions on Question Five

In conclusion, it was found that previous experiences in discussing paintings was not a significant factor in relationship to a student's choice of painting. However, it was also evident that more non-experienced students chose an abstract painting than those with experience.





### Question Six

Is there a relationship between choice of painting reproduction and I.Q. level?

### Findings on Question Six

Question Six was analyzed by means of the Z Test of Significance (of the difference between two independent proportions) to determine whether I.Q. level is related to the kind of choice made by students in selecting paintings. See Table 7 for the independent proportions which were compared by the test. It was found that I.Q. level was not a significant factor in this selection. Regardless of statistically significant differences, no other obvious differences occurred in the relationship between choice of painting and I.Q. level.

### Conclusions on Question Six

In conclusion, the Z Test of Significance used, revealed that no significant differences occurred when relating I.Q. level and the selection of painting reproductions.

### Question Seven

Is there a relationship between choice of painting reproduction and grade and/or age level?

### Findings on Question Seven

Table 7 shows the independent proportions which were statistically analyzed to show the relationship between grade level and painting preference. Grade level and/or age appeared to be a factor on the matter of two out of the fourteen available choices of paintings, as



revealed by the Z Test of Significance. There was a significant difference between Grade Three and Six with respect to the El Greco painting, View of Toledo. The Z value was 3.138 (indicating significance at the .01 level). There were also significant differences when Grade One and Six choices were compared. The significance was 2.646 (indicating significance at the .01 level) with respect to the Brown painting, Bareback Riders, and 4.957 (indicating significance at the .01 level) with respect to the El Greco painting, View of Toledo. No significant differences existed among the other painting choices. Analysis revealed that there were no significant differences between Grades One and Three, on any other painting choice.

#### Discussion of Findings on Question Seven

The researcher has noted that El Greco's View of Toledo is a landscape done in the Mannerist style and the Brown painting, Bareback Riders, is a simple, child-like composition depicting the circus in the Primitive style. Research has shown that younger children prefer pictures with simple compositions that represent objects with clarity (French, 1952, p. 93; Lark-Horovitz et al, 1967, p. 154). It can be concluded then, that students tend to prefer those paintings which are understandable to them.

#### Conclusions on Question Seven

In conclusion, the age and/or grade level variable has some relationship to painting choice. There were significant differences between Grade Three and Six and Grade One and Six on the choice of the El Greco painting, View of Toledo and between Grade One and Six on the Brown painting, Bareback Riders.



### Question Eight

Is there a relationship between choice of painting reproduction and sex?

### Findings on Question Eight

Table 7 indicates the independent proportions representing male and female choices for each painting reproduction. The Z Test of Significance (of the difference between two independent proportions) was used to analyze this relationship. There was one significant difference between sex and painting choice with reference to the Van Gogh painting, Fishing Boats. A significantly greater number of boys preferred the Van Gogh painting. The Z value was 2.157 (indicating significance at the .05 level) when males and females were compared on the choice of the painting mentioned.

### Discussion of Findings on Question Eight

In examining the reasons given for the significant difference in painting choice made by males in selecting the Van Gogh painting, the researcher found that the boys seemed to give reasons based on boat-riding and boat-building experiences which appear to be of more interest to boys than girls.

### Conclusions on Question Eight

In conclusion, it was found that the sex variable had some relationship to painting choice. There was a significant difference at the 2.157 level, in the male preference for Van Gogh's Fishing Boats. The evidence seems to confirm Bencetic's study (1959) that there was high agreement in the relative preferences of boys and girls for landscapes, animals and portraits.



TABLE 7  
PAINTING CHOICES FOR ALL VARIABLE GROUPINGS\*

Painting Reproduction	Brown 1	Cezanne 2	Davis 3	Derain 4	El Greco 5	Kandinsky 6	Klee 7	Manet 8	Matisse 9	Modigliani 10	Raphael 11	Rousseau 12	De Stael 13	Van Gogh 14
Group with- out exper- ience	12/61	2/61	7/61	3/61	10/61	0/61	1/61	1/61	4/61	0/61	2/61	13/61	0/61	6/61
Group with experience	5/29	1/29	1/29	4/29	5/29	0/29	2/29	0/29	0/29	0/29	1/29	8/29	0/29	2/29
Grade 1	14/50	2/50	6/50	6/50	2/50	0/50	3/50	0/50	2/50	0/50	2/50	10/50	0/50	3/50
Grade 3	3/20	0/20	1/20	0/20	2/20	0/20	0/20	1/20	2/20	0/20	1/20	6/20	0/20	4/20
Grade 6	0/20	1/20	1/20	1/20	11/20	0/20	0/20	0/20	0/20	0/20	0/20	5/20	0/20	1/20
Boys	6/46	2/46	2/46	4/46	11/46	0/46	1/46	1/46	1/46	0/46	0/46	11/46	0/46	7/46
Girls	11/44	1/44	6/44	3/44	4/44	0/44	2/44	0/44	3/44	0/44	3/44	10/44	0/44	1/44
High I.Q.	9/46	1/46	6/46	4/46	8/46	0/46	1/46	0/46	2/46	0/46	2/46	10/46	0/46	3/46
Low I.Q.	8/44	2/44	2/44	3/44	7/44	0/44	2/44	1/44	2/44	0/44	1/44	11/44	0/44	5/44

\* In the ratios given, the top figure indicates the number of students who chose the painting reproduction in each variable grouping. The bottom figure represents the number of students in each group. See Appendix C for titles of the paintings.





### Question Nine

What kinds of non-verbal responses are displayed by children in giving reasons for preferences in reproductions of paintings?

### Findings on Question Nine

It was noted that 30% of all the Grade One students discussed the painting without looking directly at it, after the initial choice had been made. Some of these looked at the researcher or focused on some other aspect of the room during the discussion. This occurred regardless of sex, I.Q. level, or previous experience in discussing paintings. It was also found that only Grade One students resorted to pointing during the discussion and 20% of them used this method during their talk. Only one student responded with bodily movements which could be termed a kinesthetic response, and this student too, was in Grade One. The subject was engaged in waving her arms in the direction the trees were blowing in the Rousseau painting. One Grade Six student accompanied her talk with many gestures and these were an aid to her explanation, rather than a substitute for that which could not be expressed.

In observing the subjects of the study, the researcher also noted how quickly each subject made his choice of painting. Those who chose within the first 60 seconds were termed "spontaneous" and those who took longer "deliberate," by the researcher. It should be noted here that most of those who made "deliberate" choices took longer than a minute to decide. It was found that 32% of all the students made "deliberate" choices and 68% acted "spontaneously." In Grades One and Three a large percentage of the students made



"spontaneous" choices (72% in Grade One and 80% in Grade Three). At the Grade Six level, however, only 45% of the choices were "spontaneous."

#### Discussion of Findings on Question Nine

The tendency for younger students to respond kinesthetically bears out research which suggests that younger children tend toward the demonstration method of response (Feifel and Lorge, 1950, p. 17; French, 1956, p. 206). The higher percentage of spontaneous choices made in Grades One and Three seems to indicate that as students grow older, they tend to be more thoughtful and less impulsive in making choices. It may be, because they are more knowledgeable and consciously consider more variables in making preferences. Finally, the ability of almost one third of the Grade One students to discuss a painting without more than a cursory glance at it, seems to indicate that their reasons are not based on qualities inherent in the painting, but in some ulterior reasons which the painting has suggested to them. This finding does not appear in any other research reviewed by the investigator. It is not, however, inconsistent with characteristics of this age grouping. The high percentage of responses in the category related to the feeling of the viewer by Grade One subjects support the hypothesis that ulterior reasons were given in support of preferences in cases where the child discussed the painting with little visual reference to it.

#### Conclusions on Question Nine

There was a general tendency for Grade One children in the study



to respond kinesthetically and to make "spontaneous" choices. French (1956, pp. 206-207) has confirmed this evidence. Another finding, unconfirmed by any other study known by the researcher, was that younger children are able to discuss a painting without more than a cursory glance at it. This was attributed to the fact that when this occurred, the child was basing reasons on his feelings rather than any quality inherent in the painting.

#### Some Further Observations Regarding Preferences

Those paintings which were not chosen by any students in the study were De Stael's Three Musicians, Kandinsky's Improvisation No. 10, and Modigliani's Girl With Braids. De Stael's painting is done in an expressionistic style which tends toward the abstract and perhaps the style was too sophisticated for the children in the study since objects in the painting were not clearly delineated. The Davis abstract, Seme was chosen 8.8% of the time, which indicates that children did not reject abstracts completely. However, the Davis painting not only clearly delineates shapes (the children were constantly pointing out identifiable objects), but uses only one gradation of each color, and only elementary colors. Research has shown that children from 5 to 10 years old, prefer strong, clear colors (Lark-Horovitz et al, 1967, p. 154). Although portraits of children are often popular with children themselves, the investigator assumes that the Modigliani portrait, Girl With Braids, was perhaps too sophisticated in its use of color and its distortion of form, to appeal to children of the ages represented in the study. The Rousseau painting, Storm in the Jungle,



was the most popular painting and was chosen 23% of the time. It was executed in Primitive style and the inclusion of so much detail appealed to the children, as well as the mood it inspired. Since about 19% of all students chose the Brown painting, Bareback Riders, which is also primitive in style, it can be concluded that the children in the study tended to choose paintings which are analagous to their own art expression. This has been confirmed by Rueschoff and Swartz (1969, p. 75). It is understandable then, that the Brown painting was the most popular in Grade One and the Rousseau in Grade Three. The Grade Six children favored the El Greco. In this painting, all the art elements were used with greater sophistication. Children often admire paintings that surpass their own level of artistic development, and older elementary children tend to be in closer agreement with adults in choice of preference (Lark-Horovitz et al, pp. 159-161). This may account partially for the older student's choice of the El Greco painting, View of Toledo. It is worth noting too, that many students commented in the realism of the painting even though the style is too exaggerated to be called realistic painting. Perhaps its popularity lies in the children's perception of realism. It is true, that children at this age show an increasing preference for realism (Lark-Horovitz et al, 1967, pp. 151-152).

See Table 8 for a summary of all the major findings discussed in this chapter of questions One through Four.





TABLE 8  
SUMMARY OF MAJOR FINDINGS

Variables	Categories of Reasons	% of Total Response
Experienced group	IV	39.80
	I	39.21
	V	13.02
	III	5.69
	II	2.28
Non-experienced group	IV	44.42
	I	32.53
	V	11.90
	III	10.41
	II	.71
High I.Q. Group	I	41.32
	IV	38.40
	V	12.95
	III	5.70
	II	1.60
Low I.Q. Group	IV	47.50
	I	28.00
	III	12.00
	V	12.00
	II	.50
Grade One	IV	47.88
	I	30.04
	V	12.20
	III	9.38
	II	.46
Grade Three	IV	60.52
	I	22.36
	V	11.84
	III	5.26
	II	0

Continued.....



TABLE 8  
SUMMARY OF MAJOR FINDINGS.....CONTINUED

Variables	Categories of Reasons	% of Total Response
Grade Six	I	49.13
	IV	26.45
	V	12.90
	III	9.03
	II	2.58
Males	IV	46.42
	I	33.50
	V	10.06
	III	7.91
	II	2.10
Females	IV	38.63
	I	37.62
	V	14.44
	III	9.48



## CHAPTER V

### SUMMARY OF THE STUDY

#### The Problem

The main problem of the study was to identify the kinds of reasons employed by children in supporting their preferences for paintings and to find relationships between these reasons and previous experience in discussing paintings, I.Q. level, grade and/or age level and sex. In addition to this, the study also attempted to determine whether relationships existed between painting choice and those variables already mentioned. The non-verbal responses displayed by children in giving reasons for preferences in reproductions of paintings were also investigated.

#### Summary of the Procedure

Data for the study were collected in the months of April and May, 1970 from subjects in the Edmonton Public School System. There were 90 subjects in the study from Grade One (50), Grade Three (20) and Grade Six (20). An inquiry method was employed with the subjects to obtain the fullest response possible. A tape recorder was used to obtain information on children's verbal responses. This information was later transferred to personal data sheets, (see Appendix B).

In determining whether previous experience in discussing paintings, I.Q. level, age and/or grade level and sex were related to the kinds of reasons children give in support of painting preferences, the frequency of responses were first scored on the personal data sheets using the Dutton Category of Reasons



for Painting Preference. The raw scores were then converted to percentages for each of the five categories. The ordering of categories and the percentages of the total responses in each category were then compared on a table. In some cases, the sub-classifications within categories were compared.

The Z Test of Significance (of the difference between two independent proportions) was used in analyzing data concerned with the choice of painting reproduction. By subjecting data to this test, it was determined whether or not previous experiences in discussing paintings, I.Q. level, grade and/or age level, and sex were related to painting choice.

Some informal observations of the researcher have been recorded in discussing the non-verbal responses of children in giving reasons to support their painting preferences.

### Major Findings

It was found that the group with no previous experience in discussing paintings and the group with previous experience responded in the same sequence of categories according to frequency, but each group often concentrated on different sub-classifications within those categories.

In analyzing the relationship of I.Q. level to the kinds of reasons given for painting preferences, it was found that in the Low I.Q. Group, the frequency of responses was greater in categories that dealt with feelings, emotions and extrinsic standards. The High I.Q. Group tended to give reasons that were based on intrinsic qualities, more often.





The findings on the relationship between age and/or grade level and the kinds of reasons children give for painting preferences revealed that there were greater differences between Grade One and Grade Six and Grade Three and Six than between Grades One and Three.

An analysis on the relationship of sex to the kinds of reasons given for painting preferences, showed that although the same sequence of categories was used according to frequency, males tended to respond in Category IV (reasons that relate to feelings) almost 8% more than females. It was also noted that the quality of responses given by males and females in Category IV reflected interests dictated by their own sex roles.

Questions Five through Eight were subjected to the Z Test of Significance (of the difference between two independent proportions) to determine whether painting choice was related to previous experience in discussing paintings, I.Q. level, age and/or grade level, and sex. This analysis revealed that previous experience in discussing paintings and I.Q. level did not significantly relate to the painting preferences of children in this study. Sex and grade level (or age) seemed to be of some significance in making painting preferences.

The study also confirmed that younger children tend to respond kinesthetically in responding to paintings. It was also found that older children tend to deliberate more, in making choices, while younger children are more spontaneous in making theirs. Finally, the study also revealed that almost one third of the Grade One students discussed a painting without more than



a cursory glance at the art work itself.

### Conclusions

It was concluded from this study that children with previous experiences in discussing paintings are able to make more subtle and refined comments about the intrinsic qualities of those paintings.

As children get older they tend to be more voluble in responding to art works and more critically aware of observable qualities in art works. They also tend to deliberate longer in making painting preferences.

Children under ten years of age tend to support their painting preferences with reasons based on their personal feelings and views.

Children tend to make painting preferences which are consistent with their own interests and modes of expression.

Previous experience in discussing paintings and I.Q. seem to have no statistical significance to painting choice. Some small measure of significance seems to exist between sex roles and grade levels and painting preference.

The non-verbal behaviors exhibited by young children in viewing art works are an integral part of their total response to those works.

Finally art history, and to a lesser degree, art criticism, has played a very minor role in the elementary art program of some of the children in the study.



### Limitations of the Study

Although the researcher tried to put the subjects at ease during the interview, it was felt that some students were inhibited because they were talking with a stranger. A study of this kind might be more effective when conducted with art students who know the researcher.

Availability and economic reasons prevented the use of original paintings. This may have affected some of the responses. Original canvases may have prompted more discussion on the technique, style or craftsmanship of the artist.

Although the effect of socio-economic status on children's preferences and their reasons for preferences, may have been worthy of inclusion, the researcher found that information available on parents' occupations was neither specific nor complete enough to be effectively applied to the Blishen Scale.

Observation of non-verbal behaviors was limited since the researcher did not have assistance during the interviews. Only those behaviors listed on the personal data sheet were accounted for since a more thorough account might have interfered with the interviews themselves. However, the researcher recognized the need to supplement verbal responses to art works with non-verbal responses.

Since Category II dealt with historical considerations which were little mentioned by the children in the study, the researcher suggests that distinctions made in the category are not necessary for the age levels of the subjects. For example, contextual considerations need not be specified as to whether they are moral,



aesthetic or social-environmental. These fine distinctions are not appropriate to the age levels of the children in the study. Neither does it seem necessary to specify whether intention refers to the artist or the art work.

Finally, it was stated in Chapter I of the study that an exploratory-descriptive study on children's reasons for preferences in paintings would provide some information which could account for why children respond as they do. Although the study identified the kinds of reasons children give for painting preferences, the researcher has realized that the reasons have not revealed underlying motivations for preferences. In effect, the study has identified what kinds of responses children give rather than why they give them.

#### Implications of the Study for Art Education

There was a greater dissimilarity between the group experienced in discussing paintings and the group without this experience in responding with reasons that relate to qualities which are intrinsic to a painting (Category I), than in any other category. Since the experienced group referred to principles of design almost twice as often as the non-experienced group, it can be implied that previous experiences in discussing paintings has made students more aware of visual relationships. The experienced group also responded more in the "total effect" sub-classification, which covers remarks that sum up or define the visual effect of the painting and are based on observable qualities. This also seems to point out that those students with previous experiences in





discussing paintings tend more toward remarks that require some synthesis. Since sub-classifications in Category I differed qualitatively, and the experienced group tended toward better quality responses, the researcher suggests that previous experiences discussing paintings may have been of value to students in providing a wider basis for appreciation and a greater awareness of visual relationships among the art elements. This has implications for the elementary school art program in Alberta, since the Elementary Art Curriculum Guide of the Department of Education in Alberta (1969) in listing the art needs of the child, includes "opportunities to talk about what the student and other students see in art works" (p. 39). Besides stipulating the needs of the child in appreciating art works, the guide states that one of the aesthetic objectives of the school art program should be to assist in the acquisition and use of an art vocabulary where art elements and design principles are reinforced by means of discussions about children's art expressions and adult art.

The discussion of findings pertaining to the influence of I.Q. level on the kinds of reasons given for painting preferences; revealed that the Low I.Q. Group tended to give reasons that related to their own personal feelings and aesthetic standards. The High I.Q. Group tended to give reasons that related to qualities intrinsic to the work itself. Since the Low I.Q. Group responded to a lesser degree than the High I.Q. Group in giving reasons based on intrinsic qualities, this implies that they are less able to discuss intrinsic qualities or are less aware of these. However, this does not mean



that children in the lower I.Q. ranges are incapable of aesthetic experiences or that responses based on personal feelings are of no consequence. It is imperative however, that art programs be organized to accommodate these students so that a wider context of judgment can be employed which may in turn provide a broader base for art appreciation.

Since age and/or grade level appeared to be related to the kinds of reasons children give for painting preferences, several implications may be drawn. First, the tendency for the older children in the study to rely on qualities inherent in the painting could be indicative of their development. Valentine (1962, p. 120) found that children aged six to ten tended to merely enumerate objects while older children mentioned color, form, composition and artistic skill frequently. Lark-Horovitz et al (1967, p. 160) also note that after eight years of age children move from description to a broader base for their evaluations. Apart from developmental levels, the second implication made by the researcher is based on her claim that the ways in which students perceive and discuss paintings can be improved. Therefore, the art educator can guide the child so that he can acquire a broader base for the appreciation of art works. Lansing (1969, p. 373) has suggested that the teacher "must make the aspects of aesthetic knowledge as concrete as possible at the elementary level."

The fact that younger children were spontaneous in making painting choices, and in some cases responded kinesthetically, is an indication of their stage of development. Children at the



Grade One level are less inhibited in expressing themselves than older children. This has implications for art appreciation, since the art educator can capitalize on the natural spontaneity of young children to help foster a deeper appreciation of visual phenomena through sensory exploration that is natural to them.

Although sex and grade level seemed to be of some statistical significance in determining children's preferences, this significance is small when considering the total spectrum of painting choices. (For example, sex was only significantly related to one out of fourteen painting choices). However, other variables not accounted for statistically, seemed to be related to children's preferences. For example, the choice of the Davis abstract, Seme, by Grade One children in the non-experienced group is an evidential consideration that is due to a number of factors such as socio-economic status, other previous exposure to abstract art et cetera. Bencetic (1969, p. 8) found that abstracts were preferred by groups in which creative thinking had been emphasized in all classroom learning. This all seems to imply that a great number of considerations should be made on the part of the art educator and the researcher with respect to children's preferences.

#### Recommendations for Further Study

It was stated as a basic assumption in Chapter I that art criticism is relevant to art education. The Elementary Art Curriculum Guide of the Department of Education in Alberta (1969 edition) states the need for art criticism. However, the researcher had some difficulty in locating classes in Grades One,



Three and Six that had had any previous experience in discussing paintings (either their own works or the works of adult artists). Additional research needs to be done so that art teachers and elementary teachers realize the relevance of art criticism to art education.

The Dutton Classification of Reasons for Painting Preference could probably be modified in so far as the unclassified reasons (Category V) were not known specifically before the study. These have been classified under that heading according to the results of the study (descriptive, imaginative, irrelevant). However, this would not necessarily eliminate the need for a category of unclassified reasons, since it is possible that in replicating the study, other reasons might appear which were not accounted for by the instrument.

Since this was an exploratory-descriptive study, there is a need for further research in which the Dutton Classification of Reasons is used to measure reasons to test its appropriateness in other situations. For example, it could be applied to other grade levels including those beyond Grade Six and it could be used in other school systems.

It could also be used as a diagnostic device in determining the basis for children's aesthetic evaluations before art criticism is incorporated into the art program by the classroom teacher. Then it could be used again to show whether lessons in art criticism have affected children's criteria in making aesthetic preferences.





The infrequent use of Category II (reasons that relate to antecedent conditions) seems to indicate that children in the elementary grades have little or no information on the historical context of paintings. Research needs to be done on the interest of children in this area of art criticism. The researcher has informally observed a keen interest on the part of many elementary children on this aspect of art criticism. This is contrary to much of the literature in art education which classifies art history as inappropriate or of little interest to children.

Although this study attempted to show why children respond as they do, the reasons were classified and analyzed according to art criticism and art education. There is a need for this type of study to be done with emphasis on perceptual mode with analysis of reasons based on psychological motivations. Therefore, a study of this kind done by a psychological aesthetician might be even more valuable. As Berlyne (1968, p. 9) has pointed out, "it is only by comparing aesthetic phenomena with psychological principles of general validity." It has already been pointed out in limitations that the underlying motivations for children's reasons were not uncovered by this study, but this is certainly a problem that lends itself to further research.

There is a need to study more closely the non-verbal behaviors exhibited by young children in viewing art works because the non-verbal aspect seems to be an integral part of their response.

Also, since language is an aid to concept formation and since it directs that children attend to in their environment,



there is a need to study in greater detail, the qualitative language of children in responding to art works and to find ways in which language can be improved in art criticism in the elementary school. Also to determine the effect of art criticism, experimental studies need to be done in which language and intelligence are controlled variables.

Finally, there is a need for the development and use of units of instruction in the area of art criticism in the elementary school. This could constitute further research.



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## A P P E N D I X



APPENDIX A

TYPICAL INTERVIEW STATEMENT

I am interested in finding out what kinds of paintings children like and their reasons for liking them.

Have you ever talked about paintings before with your teacher? Do you like art in school? Have you visited the art gallery or taken art lessons outside of school?

I would like you to look at fourteen different pictures. They are all copies of famous paintings. You may take as much time as you like in choosing the one you like best.

Now would you like to tell me why you chose that one?

Questions used to help clarify responses.

(1) What is nice about it?

(2) Can you tell me what you mean by that?





# APPENDIX B

## THE DUTTON CLASSIFICATION OF REASONS FOR PAINTING PREFERENCE

### PERSONAL DATA SHEET

CATEGORY I: Intrinsic Qualities				CATEGORY II: Antecedent Conditions			CATEGORY III: Extrinsic Standards		
Art Elements	Principles of Design	Other Qualities	Total Effect	Intention	Facts	Contextual Considerations	Comparisons with Other Works		
			Technique or Craftsmanship						
			Style						
			Material or Medium						
			Unity						
				Balance	Intention of Artist or Art Work	Other Facts About Artist		Indication of Approval Without Expressing Why	
				Rhythm					
				Proportion					
				Contrast					
				Value					
			Texture	Artist's Name		Social-Environmental	Use of General Aesthetic Words		
			Shape						
			Color						
			Line						
			Originality						

IDENTITY  
CODE:

I.Q.:



ART INVENTORY	Previous Experience Discussing Paintings		
	Child Participation		
	Visited Gallery		
	Art Lessons		
Other Comments			
Pointing			
Body Movement			
Painting Choice			
CATEGORY V: Unclassified Reasons			
CATEGORY IV: Reasons Related to Feelings of the Viewer	Expressions of Value	Attitude of Approval	
		Desire to Equal Artistry	
		Desire to Own it	
	Associations	Projection of Self	
		Reminiscences	
		Emotional	
		Physical	
	Expressions of Preference	Based on Style	
		Based on Subject Matter	



APPENDIX C  
PAINTING REPRODUCTIONS

1. Puppet Show.....Paul Klee
2. Girl With Braids.....Amadeo Modigliani
3. Fishing Boats.....Vincent Van Gogh
4. Bareback Riders.....W. H. Brown
5. Seme.....Stuart Davis
6. Storm in the Jungle.....Henri Rousseau
7. View of Toledo.....El Greco
8. The Musicians.....Nicolas De Stael
9. Madonna Del Granduc.....Raphael
10. Boats in the Harbor.....Andre Derain
11. Young Girl With Anemones.....Henri Matisse
12. The Fifer.....Edouard Manet
13. Improvisation No. 10.....Wassily Kandinsky
14. Still Life.....Paul Cezanne



## APPENDIX D

### CONTENTS AND STYLES OF THE PAINTING REPRODUCTIONS

#### The Contents include:

Portraits of children (girl and boy)  
A landscape of the jungle, animals depicted also  
A landscape of a medieval city  
A seascape with fishing boats on a deserted beach  
A seascape with boats in a harbour  
A madonna and child (religious)  
A still life  
Portrait of a woman with a still life of flowers  
A circus painting with people and animals  
A non-representative abstract  
A representative abstract  
Musicians  
Props and characters from a puppet show

#### The Painting Styles include:

Primitivism  
Expressionism (abstract and representative)  
Post-Impressionism  
Fauvism (style which distorts form, uses spontaneous vivid color)  
Naturalism (a style descriptive of the natural appearance of things)  
Mannerism (expressionistic distortion)  
Renaissance





## APPENDIX E

### THESAURUS

#### Category I (reasons that relate to intrinsic qualities)

Line: verbal or non-verbal gestures indicating or describing line.

Color: mentioning, color, naming color, or discussing color.

Shape: mentioning shape or naming particular shapes.

Texture: mentioning texture, referring to the surface, referring to designs or patterns which are actually textural features.

Value: references made to light and shade.

Contrast: mentioning a contrast in color, shape, line or other art element.

Proportion: mentioning size relationships of parts to a whole and to one another.

Rhythm: mentioning the repetition of some element such as line or shape.

Balance: mentioning symmetrical or asymmetrical balance or describing the design devices which create balance.

Unity: references made to the visual organization of the painting.

Media or Materials: naming the medium used by the artist, such as paint, or mentioning other materials used aside from medium, i.e. canvas, paper, brushes etc.

Style: naming or describing the painting style of the artist, i.e. expressionistic, or thick applications of paint.

Technique or Craftsmanship: references made to how the work was created i.e. how the paint was applied; or noting that it is well done, or well painted.



Total Effect: this must be an effect that is immediately observable to all, i.e. It looks stormy. (Mention of an effect such as "it looks mysterious" relates back to the feelings or mood of the viewer.)

Category II (reasons that relate to antecedent conditions of the work)

Intention of the Artist or the Art Work: When the viewer attempts to guess what the artist intended to do in painting the picture, or if the intention of the art work is mentioned with reference to the artist.

Artist's Name or Facts About the Artist: Reasons are classified in this classification if the viewer mentions the artist's name or states any facts about that artist.

Contextual Considerations:

Moral: comments that relate to the moral tone of the period in which the painting was created, i.e. Life in Spain at that time, was generally corrupt.

Aesthetic: comments that refer to aesthetic features of the painter's environment, i.e. The Barbizon Forest made a lovely setting for his portraits.

Social-Environmental: comments that relate to the social or environmental milieu in which the painting was created, i.e. Le Chat Noir played an important role in the painting of that period.

Category III (reasons that relate to extrinsic standards)

Originality: references made which attribute the painting as being one of a kind, or unique.



Use of General Aesthetic Words: words such as pretty, beautiful, etc, are used to describe the painting as a whole.

Indication of approval without expressing why: responses are scored here when the observer indicates his or her preference for a painting but is unable to talk about it.

Comparisons with Other Works: references made to other works which are being compared with the painting preferred.

Category IV (reasons that relate to the feelings of the viewer)

Expressions of Preference Based on Style: reasons given in support of a preference in style, i.e. I like realistic paintings.

Expression of Preference Based on Subject Matter: reasons given for the preference which are based on the content of the painting, i.e. I like it because I like the horse.

Physical Associations: reasons that relate to actual physical feelings of the viewer, i.e. It makes me feel cool.

Emotional Associations: reasons that relate to emotions such as sadness, happiness etc. or moods such as excitement, mystery, etc.

Reminiscences: reasons founded on past experiences, i.e. It reminds me of the time I visited the farm.

Projection of Self: Comments in which the observer actually imagines himself present in the painting.

Desire to Own the Painting: mention of a desire to own the painting or have it hanging in their home.

Desire to Equal the Artistry: wishful comments by the viewer that he could equal the artistic skill of the painter.



Attitude of Approval: remarks made which comment that the painting is good or mentioning their preference with remarks such as "I like it very much," or "I like it the best."

Category V (unclassified reasons)

Explanations or descriptions that go beyond preferences for subject matter, (immediately after the student has chosen, he is asked why he likes it, so first responses often begin, "Because it has trees, flowers" etc. These are subject matter preferences. However, any descriptions coming later in the response are usually added information and are called unclassified. Irrelevant information is also categorized here.

















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